

# strangled



Vol 2. No 8.



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**STRANGLED VOL 2. No 8.** \*\*\*\*\*

JANUARY 1982

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Apologies to anyone that we've missed.

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## EDITORIAL

As this issue goes to the printer, Golden Brown is charting well, the band is appearing on Top of the Pops, and another 18 date UK tour starts on 21 January. An encouraging start to 1982.

This column has, over the last few issues, been written by different contributors - as has the rest of the magazine, which is the way I like it to be. Nothing pleases me more than to be overwhelmed by material of a quantity and quality so great that no space is left for me.

"Horses for courses" is an expression which applies especially to this issue. Serena Hordon trained as a ballet dancer which made her a logical choice of interviewer of one of the waltzers-in-black. Janie O'Callaghan is a professionally-trained astrologer which made her an excellent interviewer of Dave whose interest in the occult is well-known. Hugh proves to be as witty an interviewer as he is interviewee. Rebecca is in danger of becoming founder of a British fan club for Taxi-Girl which made her the right person to interview Laurent.

You may be surprised to know that the 'flood of outraged venom' anticipated by Jet in The Ubiquitous Myth (see STRANGLED 7) did not reach SIS. In fact, nobody has yet attempted to refute Jet's thesis. As controversy makes interesting reading, I sent a copy to Cardinal Hume, pointing out that Miguel de Unamuno, the Spanish academic and writer, perceived something of the problem in the Christian mandate to 'love thy neighbour as thyself'. In his 'Diario intimo', Unamuno suggested that this mandate implied that self-love is the basis of Christian charity. What meaning would the command have if we were unable to love ourselves? I invited the Cardinal to communicate the Christian answer through STRANGLED but to delegate the task to someone suitably qualified, like the Jesuit Fr Copleston, if he was too busy. His Eminence asked his assistant to thank me for my letter and the reply came:

'Obviously the audience you serve is an important one and the questions you raise are important. However, the Cardinal at the moment is under enormous pressure of additional responsibilities because of the forthcoming Papal Visit that it would be impossible for him to do justice to the theme.'

Perhaps one must conclude, then, that the Catholic Church has no answer to give. Could anyone, I wonder, do justice to a refutation of Jet's thesis?

PAUL RODERICK



# DAVE GREENFIELD

## 'A MAN WHO KNOWS WHERE HE'S GOING'

### BY JANIE O'CALLAGHAN

Writing a reasonably comprehensive profile of someone after just one interview is like trying to give a definitive assessment of a rock band on the basis of one concert; you may strike lucky and get it right but any attempt at moving from the particular to the general is fraught with the distinct possibility that maybe you're drawing all the wrong conclusions. So Dave Greenfield kindly agreed that I draw up his astrological birth chart as an adjunct to the interview that follows - a second opinion, as it were.

The chart itself is a map of the sky as it appeared over Brighton on the 29th of March 1949 at 2.40pm GMT, when Dave was born. The axis running from left to right across the chart (ASC-DSC) is in fact the horizon. The eastern horizon is on the left, at the point marked ASC. The Sun (marked by the circle with the dot in the middle) is above the horizon, but sinking down towards the west, as you would expect to see it on an afternoon in March. The remaining symbols on the chart refer to the positions of the Moon and planets in the solar system.

The sign which is situated on the eastern horizon (known as the Ascendant) is of great significance; in order to be calculated correctly the exact time of birth must be known. In Dave's case the Ascending sign is Leo, which traditionally is the sign associated with the stage and entertainment. The majority of the planets are above the horizon, as can be seen, and this in itself suggests a life which will be lived largely in the public eye.

This is not to say that Dave experienced some kind of meteoric rise to fame - the chart suggests a slowish start with early setbacks which required patience and dedication to overcome.

"Nothing much happened for about three years after I left school - I was mainly playing around in local bands. I learned some compositing from my father who was a printer so I did a bit of that part-time which was useful. Later I learned piano tuning from one of my father's clients which I went back to occasionally through the years - I used to go to Germany with

bands to get some money together and come back and try again here, it hardly ever worked so I resorted to piano tuning and local bands again. Piano tuning was quite fun in the early days of the Stranglers though. Jet and I used to go out in an ice-cream van; we'd put adverts in the local papers and had a little round worked out - he'd do the carpentry work and I'd tune them."

Nowadays it would be difficult to deny that Dave is anything other than a successful and respected musician, but there are strong indications that his career will always be fraught with complications and upheavals. In particular, relations with the Press are highlighted as being considerably less than ideal:

"I'm totally, as a rule 100% anti-press. I find that whatever you say they will twist around and in one particular case one of the Sunday papers virtually reversed everything I said. They just wanted sensational stories. That was a few years ago - I generally now avoid giving interviews if I possibly can. There's no point - your point of view is put forward, the reporter changes it to his, the editor changes it again, and goodness knows how many other times it happens down the line. Nowadays I make it a point not to read the music press because I know that whatever I read about whoever just isn't going to be factual. We learned that the hard way. Unless there's an article that someone has particularly recommended I read. When the polls come out I grab a copy as a rule - for the last three or four years I've been Nol in the NME keyboards poll. Although the first year I came in it was at something like No4 and Hugh was in too - as a keyboard player! People didn't know too much about us in those days. We checked it with them and they said the votes were definitely there - unless they were covering themselves of course."

You may have noticed the collection of planets over on the right hand side of the chart - the Sun is cojoined with the Moon and no less than three other planets. This kind of close grouping in one very small area of the sky is rare and highly



important. It shows great creative talent in one particular area - in Dave's case music.

Dave never received any formal piano

tuition. While still at school he bought an acoustic guitar, taught himself to play and then began transposing chords from the guitar to the piano. As music started taking up more and more of his time it

PROGRESSED DATA

D

M

Y

Noon positions on 30 4 49 Prog.

Correspond to 2 2 1981 Noon Date

PC 9° 0' 48'

PD 4° 11' 15'

PQ 27° 0' 25'

PQ 13° 0' 22'

PQ 0° 0' 18'

Ruling Planet ☉ Ruler's House 8<sup>m</sup>

Rising Planet ♂ Positive 7 Negative 3

Triplicities:-

Fire 5 asc Own sign ♂

Earth 2 mc Exalted ☉

Air 2 Detriment ♀

Water 1 Fall ♀ 4

Quadruplicities:

Cardinal 6 Angular 2

Fixed 1 Succeedent 7

Mutable 3 Cadent 1

Mutual Reception

BIRTH CHART

Placidus HOUSE SYSTEM

PLANET	DEC.	ASPECTS											
		☉	☽	☿	♀	♂	♊	♈	♉	♊	♋	♌	
Sun	3° N 20'	☉		♂	♂	♂	♂	♂	♂	♂	♂	♂	
Moon	1° N 30'	☽	☉		♂	♂	♂	♂	♂	♂	♂	♂	
Mercury	4° N 05'	☿	☉	☽		♂	♂	♂	♂	♂	♂	♂	
Venus	0° N 02'	♀	☉	☽	☿		♂	♂	♂	♂	♂	♂	
Mars	1° N 40'	♂	☉	☽	☿	♀		♂	♂	♂	♂	♂	
Jupiter	20° S 40'	♊	☉	☽	☿	♀	♂		♂	♂	♂	♂	
Saturn	13° N 3'	♈	☉	☽	☿	♀	♂	♊		♂	♂	♂	
Uranus	23° N 37'	♉	☉	☽	☿	♀	♂	♊	♈		♂	♂	
Neptune	4° S 0'	♊	☉	☽	☿	♀	♂	♊	♈	♉		♂	
Pluto	24° N 0'	♋	☉	☽	☿	♀	♂	♊	♈	♉	♊		
Asc.		Asc.	☉	☽	☿	♀	♂	♊	♈	♉	♊	♋	
M.C.		M.C.	☉	☽	☿	♀	♂	♊	♈	♉	♊	♋	

BY DIRECT METHOD

Birth date 29 3 49

Birth place BRIGHTON

Latitude 50° N 50'

Longitude 0° W 10'

TIME

Birth time as given 2 40 p.m.

Zone standard 0E - W +

Summer (or double) time -

G.M.T. 2 40 p.m.

G.M.T. date 29 3 49

Sid. time noon G.M.T. 0 26 14

Interval TO FROM noon p.m. 2 40

Result 3 06 14

Acceleration on interval p.m. 26

Sid. time at Greenwich at birth 3 06 40

Longitude equivalent 0E + W -

LOCAL SID. TIME AT BIRTH 3 06 40

Subtract 24 hrs. if necessary -

\* Delete whichever is not required.

NAME Dave Greenfield No.

4



began to conflict with the demands of school and homework. The conflict was easily resolved. He left school.

"I just decided music was what I wanted."

Composing and playing is something which comes naturally to Dave - an innate talent rather than a skill which has been learned.

"Music just appears in my head. I never write it down - I remember it or tape it. If I had to write it down I could do it but it would take a fair time to write it down and then if I found I'd forgotten it, it would take a fair time to decipher the notation."

Dave takes a proper Leonian pride in the strength and originality of his talent, and is more concerned with guarding its purity than with jeopardising its essential individuality through the assimilation of other external influences..

"I listen to any sort of music provided it's written well or played well. No particular favourite bands - I try to avoid that because I might subconsciously start playing like them. So I won't listen to one particular style or one particular keyboard player. Really I listen to very little music as a rule."

This latter statement is rather unfashionable at the moment, with most musicians frantically claiming a spurious eclecticism. There aren't that many purists around these days. Certainly not that many who actually admit to being purists. I asked Dave the old question about early influence from Ray Manzarek of the Doors.

"In the early days the only Doors tracks I knew were 'Light My Fire' and 'Riders On The Storm', which were the singles out here. Though of course I've listened to more since I joined the Stranglers since Hugh and JJ are interested. The similarities have been mentioned a lot by the Press, especially in our early days, which we've always tried to deny - but there must be something in it for it to be said in the first place. In those days, I suppose, of the New Wave bands we were one of the very few using keyboards. My style must be similar I think - it's a case of two people going their own way but arriving at the same sort of style. Obviously it's altered a lot since I started using synthesizers, but before it was just the Hammond organ and piano."

Unlike some artists whose creative talent extends to several different media, Dave is quite unidirectional. He had mentioned doing painting and decorating early on before the Stranglers became a viable economic proposition, so I asked him about more arty painting:

"I'm a lousy artist I'm afraid! Houses are OK but on canvas - no way!"

How do you feel about singing?

"I do sing though I'm not singing anything on 'La Folie' - only harmonies - but I've averaged about one song per album so far, and harmony work of course. I wouldn't like to sing all the time though - it limits my movement with the mike there obviously - I'd have to leave out all the synthesizers and things I've got on the right of me. I would never be able to reach them and sing."

There are some indications in Dave's chart as to a latent talent for working with metals - perhaps jewellery designing - which I mentioned. Dave said he would try it out sometime, so perhaps one day we might see an exclusive range of Strangled jewellery! I didn't really feel that Dave would diversify himself much into hobbies, but I asked him anyway what he did when he wasn't touring or recording.

"For pure relaxation I don't do very much. After a long tour I just do nothing at all for a couple of days - play cards, watch videos, silly things like that. I play darts, table tennis.... chess I like a lot, but you have the problem of finding someone who'll play. I'm very fond of a game called 'Dungeons and Dragons'. It's a totally involving game - a real mental challenge. I like to keep myself mentally busy - if I find myself doing nothing at all I get very frustrated."

Are you as self contained intellectually as you are musically?

"I'm always open to ideas from the people around me. But as for my own personal beliefs, they are set and as far as I know, totally individual."

Dave's birthday at the end of March makes him a sun-sign Aries, which traditionally endows the individual with great energy and a need to express this energy through definite challenges. It's no fun being Daring and Courageous if you're not prepared to take the occasional risk! Dave's first love was motorbikes - when he





D.T. 81. RUN FOR YOUR LIVES GRAPHICS.



was 16 he owned a 250 Royal Enfield - but now flying light aircraft is his main activity. Although he has only been flying seriously for a year, he'd been interested in flying for a long time and whenever the band hired a small plane to get from place to place Dave used to sit in the co-pilot's seat and learn the basics. When he gets his full pilot's licence he hopes to pilot the Stranglers around personally.

That all sounds pretty exciting, but really the kind of challenges which Dave prefers to set himself are mental and artistic rather than physical.

"As far as stage work is concerned I like things that are a challenge to play. We always play faster live than we do when recording or writing so if I write something; a passage or a riff or whatever, in a song and it's difficult, I make it as hard as I can. Then when we come to play it live it speeds up so much it's a challenge and I really enjoy that."

Any songs that are particularly difficult to play?

"Tank and Toiler - Toiler especially - the beginning bit. Double reason - one being the one I just mentioned and two, when we recorded that I was using a little electric piano which was non touch sensitive - hence a very light action. I'm now using touch sensitive pianos, which means the harder you hit a note the louder it is. The action is much stiffer, therefore you need so much more pressure and what with playing fast as well there's quite a few missed notes or slipped notes a lot of the time."

Dave has quite a facility with complex, high-tech instruments, he finds coping with the instrumentation of an aircraft comparatively simple after the 200 odd controls of a large synthesizer.

"It's remembering to look at them - all the time - especially the engine gauges."

I asked whether he was interested in updating his synthesizers whenever more advanced models come on the market.

"I would love to. The trouble with my old Oberheim is that they don't make them any more for one, and secondly it's the only one I know where you can programme each bank separately, which means I can hit the same note 8 times and get a totally different thing out of it. And because of certain tracks on the Raven, if I changed

the synthesizer now it would be totally impossible to play them - Nuclear Device is the main one. Until I, or some technician figures a way round I'll have to stick with the one I've got - which is very temperamental, keeps breaking down and needs a lot of tuning. It takes a quarter of an hour to get the octave scales right. Playing a concert is physically demanding but the keyboards side of it is more mental - I've got to think not only of what to play but also keep re-programming synthesizers, sometimes several numbers ahead of what I'm playing. If I forget to do it, I don't get time to do it. We play a set order of songs and we like to run from one to the next with hardly any break."

One area of Dave's life which is very important to him is that of occult study. His approach to this much misunderstood and often sensationalised subject is serious and intelligent. His own standpoint is one of scepticism rather than credulity:

"Beliefs in the occult for me... you can never prove, you can only disprove. The more you fail to disprove, the more the percentage of your beliefs being right goes up. But you can never prove it 100%. It's a challenge - you have to keep doubting, keep studying, keep learning."

He stresses that his involvement in the occult is purely theoretical rather than in any practical sense. His own particular interests lie in the exploration of metaphysical laws and the cosmic evolution of the planet Earth. And he would certainly not recommend that anyone should undertake such study lightly:-

"The occult is something that once you start studying it, you have to keep going. The best defence - initially at least - is ignorance. You have to keep learning. I've tried cutting it out a few times and it's impossible."

I asked him about the Meaning of Life.

"The human race is here to learn, is here for a purpose. Most people - including me - will have to come back to the Earth to learn more."

Do you mean some form of reincarnation?

"Yes, almost certainly in human form. The Tibetan Book of the Dead says that when someone is described as coming back in another life as an animal - say a wolf - this means that you would come back as a



human being with those tendencies - those kinds of emotional drives. A lot of humans are like that. Totally emotionally driven. As far as having been a human and coming back as an animal... unless you've totally blown your karma you would return as a human with a particular kind of drive which you would have to learn how to overcome. There are so many different ways. You can't be sure of the route you have to take on your Cosmic career."

While on the subject, do you feel any kind of affinity with animals?

"I always get on with animals. I tend to relate to them in that I try to bring myself down to how they're thinking, to their basic emotional attitudes. For example I try to 'think Dog' at times for the mental experience. But it's very rarely that you achieve a true rapport with an animal - it's good that it's happened even once. It would be amazing one day to find a truly wild animal and see if I could do it."

What do you think are the chances of communication with non human intelligences?

"Translating different human forms of intelligence causes enough problems - most likely if you met an alien intelligence you wouldn't recognise it as intelligent. You might not even be able to physically see it at all - just not even pick up any wave forms. I would say almost certainly that if the planet isn't destroyed through man's stupidity or through natural causes and we ever achieve interstellar travel, we'll most probably never recognise intelligence where it actually is. I mean - they've only just discovered dolphins are intelligent..."

What about UFOs?

"There are so many theories put forward - I've always thought it would be more a dimensional barrier rather than space

travel as such. Maybe accidental."

Rather than it being a purely personal preoccupation, Dave views his study as a contribution to the spiritual evolution of mankind, which has largely been de-emphasized in favour of crass materialism.

"I consider our way of life at the moment is totally artificial - the artifacts around us, our possessions - an unnatural way of life. The more loot we surround ourselves with, the less likelihood there is of seeing the truth. That comes into the Bible as well - one of the few passages in

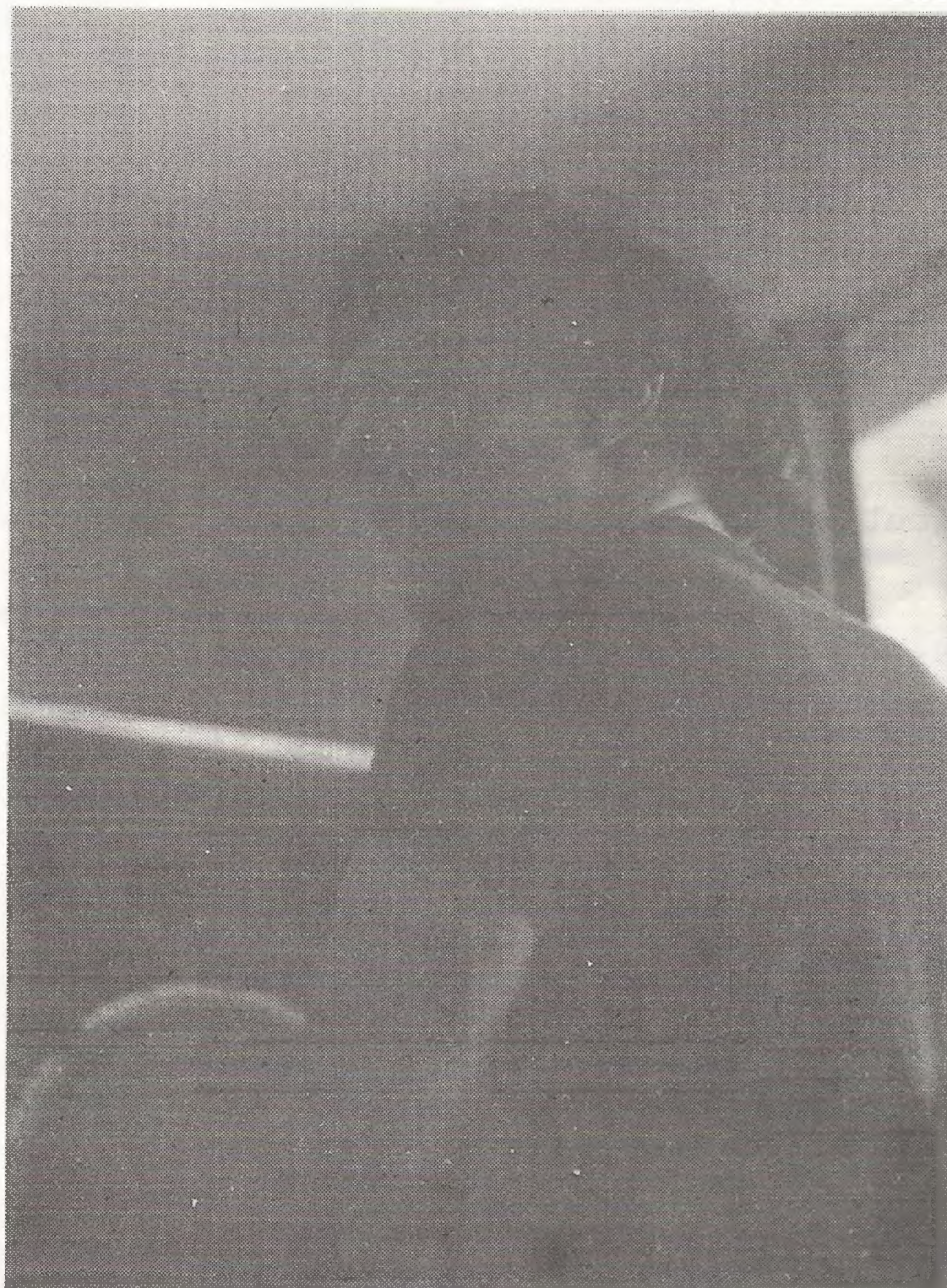
the Bible that I agree with, the one about it being easier for a camel to get through the eye of a needle than for a rich man to enter the Kingdom of Heaven. If I were the sort of guy who put material success before anything else, then I would be elated at having a No.1 in the States or whatever, but I'm not that kind of person. I consider the irrational side of life is more important."

Despite this relaxed attitude to material success (or perhaps as a direct result of it!) there is every indication from his chart that Dave is moving into an exciting and mobile phase of his life. 1982 should see favourable emphasis on

finances and travel, together with the strong possibility of an upswing in creative affairs. New directions, both professional and personal, should certainly begin opening out for him by the end of the year.

Astrology aside, I'm a great believer that a person's character is subtly indicated by what they habitually carry around with them. In Dave's case it is a large leather shoulder bag which travels everywhere with him. On inspection, the bag reveals a collection of navigational and metaphysical textbooks which are referred to constantly.

A man who knows where he's going.....



DAVE - AT JET'S 11/8/81

TC



# X-WORD RESULT

The first batch of solutions which we received for the X-Certificate Word which appeared in the last edition of Strangled contained only one completely correct entry, so it was easy to pick the winner:- CLIV, of Erdington, Birmingham. Congratulations to him, and for the rest of you, here are the answers:-

**ACROSS:** 1) Something Better Change, 8) Ice, 11) Earth, 12) Wired, 13) At, 14) Hey, 17) Way, 18) Curfew, 19) Tits, 21) Mothra, 23) No More Heroes, 26) Dead, 27) Tank, 29) Go, 33) Goodbye, 34) By, 35) London Lady, 37) Sham, 39) Nice, 40) Amen, 41) Shah, 42) My, 43) Red, 44) Toil, 45) Round, 46) Vietnam, 48) Men, 51) Pit, 52) Baroque Bordello, 54) Windsor C, 57) Ugly, 59) Hugh, 61) Fuck, 62) Choosey, 63) Longships, 66) Top, 68) Yukio, 69) Wasp, 70) Night, 72) Korg, 73) Nip, 74) Black, 77) Leon Trotsky, 79) Finchley Boys, 80) U.F.O., 82) My Old Man's a Dustman, 83) English Towns.

**DOWN:** 2) Outside Tokyo, 3) Harry, 4) Toiler on the Sea, 5) Rok it to the Moon, 6) Jet, 7) Ozymandias, 9) Cage, 10) Shah, 15) Grip, 16) Wog, 17) Wrong, 18) Crabs, 20) Two Sunspots, 22) Bring on the Nubiles, 24) Euromess, 25) Euroman, 28) GmbH, 30) a Go, 31) Jellyfish, 32) Rhythmic Itch, 34) Black, 36) Dave, 37) Sewer, 38) Mony, 47) Productivity, 48) Mony, 49) Men, 50) Clitoris, 52) Bitching, 53) Tom, 55) Die, 56) Waltz, 58) Thrown Away, 60) Gene, 64) No More, 65) Shit, 67) Irate, 71) In, 75) Kind, 76) Turn, 77) Lose, 78) Tout, 81) Was.

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## Poll Result

We are grateful to Paul Mottram for completing the task started by Tim as announced in the last issue. Here, in the opinion of some of our readers, are the top ten Strangers songs:

- 1 The Raven
- 2 Toiler on the Sea
- 3 Down in the Sewer
- 4 Hanging Around
- 5 Five Minutes
- 6 No More Heroes
- 7 Genetix
- 8 Who Wants the World?
- 9 Duchess
- 10 Tramp

*It may put this choice into perspective if we point out that votes were received for every Strangers track except for eight.*

THANKS MUCHO TO SCOTT ISLER, EDITOR OF TROUSER PRESS FOR HIS KIND PERMISSION TO REPRODUCE THIS CUTTING.



# ODZANDSODZ

The origins of the new single GOLDEN BROWN date back to the MIB album. In Mr. Moderation's interview with Dave in Strangled Vol.2 No.4, Dave mentions an original part of 'Second Coming' in 13/4 time which was never used. This was saved, and forms the basis for the tune of 'Golden Brown', with the addition of new material plus lyrics to produce the single.

The 'B' side of Golden Brown; 'Love-30', an instrumental number, was inspired by the controversial tennis playing of John McEnroe. In the background the sounds of a game of tennis in progress can be heard.

We overheard Jet talking to Steve of Steel Pulse at the Rainbow gig about the possibility of collaboration on an album. Neither Jet nor Steve have time for this in the foreseeable future, but watch this space for any new information.

TROUSER PRESS/November 1981

## RAVING FAVES

### RF #43: Best Dressed

This month, in keeping with our subject matter, *Raving Faves* has adopted a fashionably slim look. (Must watch one's diet over 40, you know.)

David Bowie's lead in this competition shouldn't surprise anyone. He's certainly been classiest longest. The runners-up all have made recent sartorial splashes, with the exception of conservative Strangler Hugh Cornwell; "basic black is always in style," advises Alyssa Dellaria. Bryan Ferry, despite impeccable taste—"What other rock musician has been featured in *Gentleman's Quarterly*?" asked Debra Faust—may have been too low-key (and inactive musically) to compete against the new peacocks.

1. DAVID BOWIE
2. Lene Lovich
- Steve Strange (Visage)
4. Hugh Cornwell (Strangers)
- Kate Pierson (B-52's)

A Strangler as a leader of fashion? This cutting; the 'Raving Faves' column first appeared in the November 1981 edition of the New York publication 'Trouser Press' and it was kindly sent in by an American Strangled reader so that British Stranglophiles would be able to see that Hugh's sartorial elegance is appreciated in the States.

What will the band's New Look for the spring season be I wonder? Golden Brown may be in we hear.

TL



# AIN'T NOTHIN' TO IT

You may have wondered about Milton Mezzrow whose lyrics for 'Ain't Nothin' To It' appear on the 'La Folie' album. Hugh has written an explanation for us (on board the ferry bound for Northern Ireland), which is followed by a translation of the 'jive-talk' words into everyday English:

Milton Mezzrow is hailed as the greatest white jazz clarinetist that ever lived. During his lifetime he played with most of the great black musicians of the 20th century. He learned to play the clarinet whilst serving numerous jail sentences for petty crimes (some of which he did not commit) when he was a young man. It seemed to him to be the most constructive use of his time inside. Throughout his colourful life he was constantly let down by white people and helped by black people. One of his first musical engagements was leading a band in one of Al Capone's bars outside Chicago. He became a close friend of 'Satchmo' Louis Armstrong and worked on many musical arrangements for him.

After several heavy liaisons with drugs, he formed and led the first 'two-tone' band in the world, playing in New York on Broadway to rave reviews. The band's career was short lived, falling foul of the U.S. Nazi party. Mezzrow was probably most famous for his contributions to Negro jive talk in Harlem, which enabled the black people in the area to talk openly about drugs, mostly marijuana, without fear of being understood by passers-by. Mezzrow dealt weed from street corners for several years in Harlem and to his death always maintained that he was more black than white. (For reference see 'Really The Blues' by Milton Mezzrow and Bernard Wolfe).  
Hugh Cornwell.

## AIN'T NOTHIN' TO IT

BACK UP BOY FORTY FIVE FEET  
Get away from me boy, far away

ALWAYS LOOKING FOR A FREEBIE  
You're always looking for a handout

WHY DON'T YOU LET UP SOMETIME  
Why don't you cut it out for once

HAWKS OUT HERE WITH HIS AXE N' ME WITH THIS  
LEAD SHEET ON  
The winter's here and the icy wind is  
blowing and here I am with this top coat on

TRYING TO SCUFFLE UP THOSE TWO'S 'N FEWS  
Trying to raise a few bucks

FOR UNCLE SO'S I CAN BAIL OUT MY FULL  
ORCHESTRATION  
For the pawnbroker so I can get my  
overcoat out of hock

\*\*\*\*\*

LOOKS LIKE HE GOT ME BUT THIS CAT WOULDN'T  
FEED GRASS TO A HORSE IN A CONCRETE PASTURE  
Looks like he has me cornered, but this guy  
is so selfish he would turn his back on a  
completely helpless animal

HE'S SO TIGHT HE WOULDN'T BUY A PAIR OF  
SHORTS FOR A FLEA  
He's as tight as they come

JUST LOOK AT HIM 'N DIG THAT VINE  
Just look at him, and get a load of that  
old-fashioned suit

ALL OFF TIME HIS STROLLERS LOOK LIKE HE'S  
READY TO JUMP  
His trousers are so baggy at the knees that  
it looks like he's crouching, ready to jump

HE'S PLAYING KETCHUP N' I GOT TO TIGHTEN  
HIS WIG  
This guy's trying to catch up with me (even  
the score) and I've got to get him high

HOLD IT DOWN AND I'LL COME UP WITH LINE TWO  
LIKE I SAID  
Stay on the corner and I'll bring you the  
dollar as I promised I would (Line two =  
the price is a dollar. Prices, like times  
of the day, are often doubled so that  
outsiders won't understand)

\*\*\*\*\*

AIN'T NOTHIN' TO IT JUST HERE  
There's nothing to my apparent prosperity,  
I don't own anything besides the one good  
outfit that you see on me now

\*\*\*\*\*

I SAW THAT DINNER UP THE STREET GUZZLIN'  
FOAM IN THE DRINKDEN  
I saw that girl up the street, drinking  
beer in a saloon

AND THE SHARKS ARE DROPPIN' THE SHUCKS LIKE  
THE YELLOW KID TRYING TO TIGHTEN HER  
And the smart boys were conning her like  
the Yellow Kid (a famous con-man), trying



to catch her on their line (as they would  
catch a fish) and win her

AND WEAVING THE FOUR F'S ALL AROUND HER  
To find her, fool her, frig her, and forget  
her

I NIXED HER OUT LONG AGO, MAN,  
I gave her up long ago (to nix out means  
cross off your list)

SHE'S TOO SOMETIMEY  
She's subject to too many changing moods;

SHE WILL AND SHE WON'T  
One minute she says yes and the next minute  
she says no

SHE DO AND SHE DON'T ALWAYS ON THE FENCE  
AND SLEEPS WITH HER GLASSES ON  
She never commits herself and she's too  
snooty (it's the last word in ritzy  
behaviour, obviously, to keep your glasses  
on when you go to bed)

\*\*\*\*\*

SHE'S FAUST TO ME, SO SKIP IT AND FORGET IT  
She looks like the devil himself to me, so  
don't give her another thought

\*\*\*\*\*

## — LA FOLIE —

Since the release of the 'La Folie' album,  
we have received several letters at SIS  
asking for a translation of the French  
lyrics to the title track. MATT ADAMSON, of  
Greasby, Merseyside, took matters into his  
own hands by sending his personal trans-  
lation. We gave this to JJ to check its  
accuracy and after making a few minor  
alterations he confirmed that it was right.  
However, he was not entirely satisfied with  
the use of the word 'madness', which he  
substituted for 'insanity' in Matt's  
original translation. JJ feels that there  
is not an appropriate English word to  
convey all the nuances of 'La Folie'.....

### LA FOLIE

Good evening  
Your vehicle doesn't seem to have an  
occupant  
Could you: Would you let me in  
Or would that be too much trouble?  
My boots won't echo too much in your  
passageway  
No noise accompanies my parting



16/11/81 HUGH AT CARDIFF

TL

No wasted moments for us  
Waiting for an uncertain reunion  
Because I'm mad, yes it's madness

There once was a student  
Who had a great desire, as they say in  
books

His girlfriend was so sweet  
That by eating her, he was almost able to  
Reject all vices, Repulse all males  
Destroy everything beautiful  
Which up until then, had never been known  
to him  
Because he was mad, yes it's madness

And if sometimes you confess to it  
To whom can you reveal all - even god  
himself has deserted us

Another life, another place  
And of course, another story  
But to whom can you open your heart?  
The shadows of the night?  
At dawn, at dusk  
How many crimes have been committed  
Against falsehoods and so-called laws of  
the heart  
How many are here because of madness  
Because they are mad.

Jean-Jacques Burnel





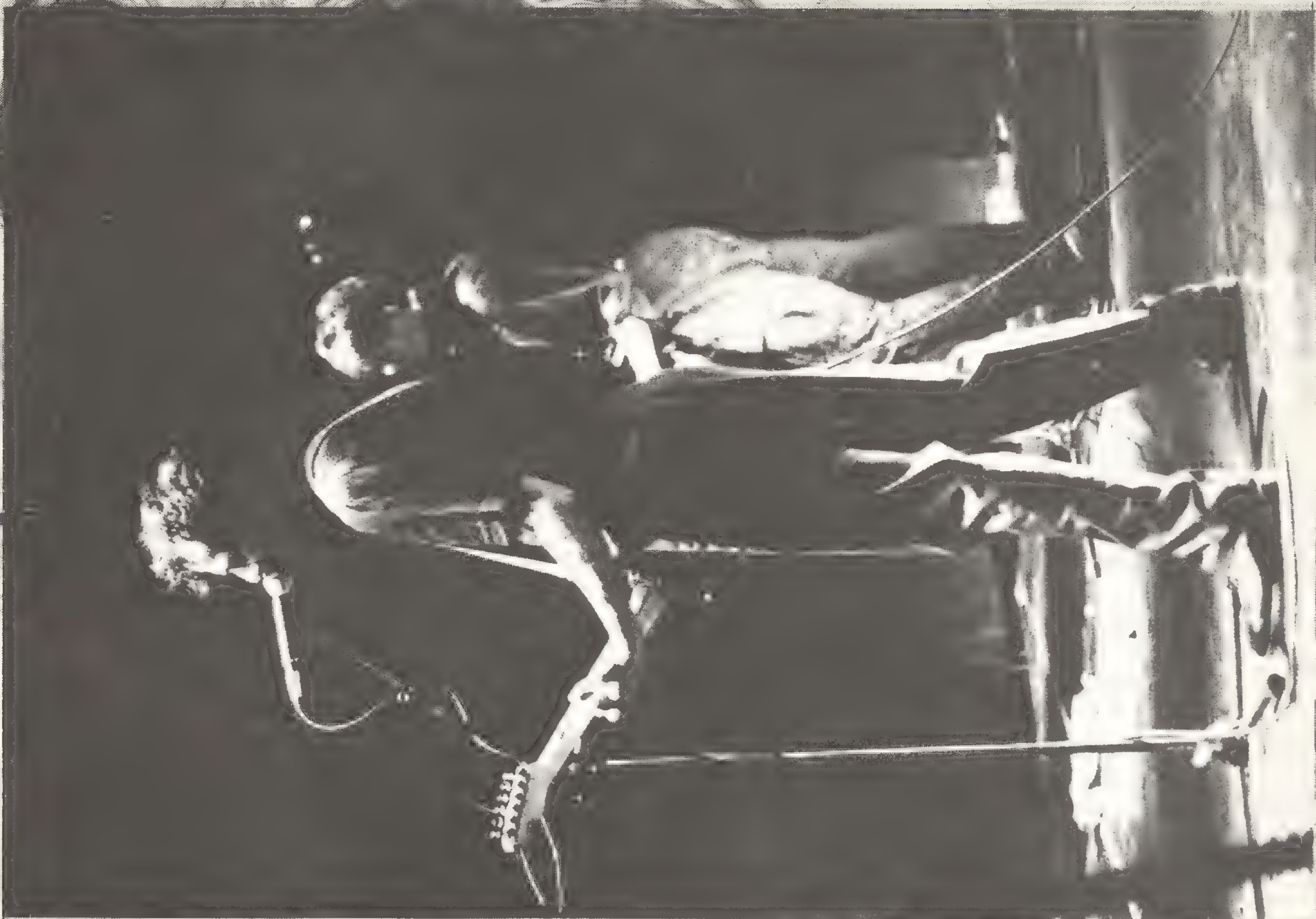
RAINBOW

RAINBOW

LA FOLIE '81

la folie





RAINBOW-TC

NORWICH -





# Mr Sprat's 21st Century Popular Motets

interviewed by Hugh Cornwell.

HUGH: OK, this is the interview with Mr Sprat's 20th century, or is it 21st century - 21st century popular Motettes, Mottettes?

A MR SPRAT: Not M-O-T-T-E-T-E-S, M-O-T-E-T-S!

HUGH: Who are currently on tour with Los Stranglos and Taxi Girl touring round England, right?

SPRAT: Taxi Grid. (laughter)

HUGH: Taxi what? Grid? Taxi Grid. So, chaps and madame, I think the first thing to do is introduce yourselves.

SPRAT: Right, well I'm Mr Sprat, Jack Sprat for short.

HUGH: People who are reading this want to know what your names are.

SPRAT: Mick Stupkid.

HUGH: Mixed-up Kid?

SPRAT: Ella Mental.

SPRAT: Don Sheep - on vocals.

SPRAT: Greg the wreck.

HUGH: Greg the wreck - ah, a semblance of an honest answer there from Greg, cos I know your name is Greg. Now, your name is something like Worthing. Hutchings?

SPRAT: No, no! Hastings.

HUGH: Hastings. Where's Hastings, late again Hastings?

SPRAT: Arrow through the eye.

HUGH: So your name's Hastings, so don't give me all this crap about Mick Stupkid, they want to know what your real names are.

SPRAT: J.R.

HUGH: J.R. Hastings.

SPRAT: Jean-Paul Cheap.

SPRAT: One has to protect one's state income, you know, at this juncture.

HUGH: Is this all it is? This is to protect you, for tax reasons, we can't find out your real names, great. That's fine. So, how long has Mr Sprat's 21st century Popular Motets been going?

SPRAT: Well since April. Obviously you haven't read our press kit.

SPRAT: The idea actually happened last year. In fact two gigs happened with Mr Sprat's.

HUGH: What do you mean, 'happened'.

SPRAT: Well, I organised them and put the word about.

SPRAT: We did Rougham Tree Festival. This was a group of very young kids from North London and we just put a couple of songs together and did a couple of gigs, without any instruments, just voices.

HUGH: Aha. And who was in the Sprat's then, was it the same line-up?

SPRAT: No, absolutely not.

HUGH: Totally different?

SPRAT: These were... You know how in North London there are certain houses which are unofficial arts centres in those areas...

HUGH: No, I didn't know that.

SPRAT: No? Well there's lots of them, there's lots of them about and this happened in one of those. All these young kids drop in and they say 'God, what are you doing on that Revox tape recorder? Ah, can I join in?' and so we did and that was it.

HUGH: And then you thought what? This is a good idea, let's continue this?

SPRAT: It's cheap, I thought, this is a cheap idea.

HUGH: Yes but it's a very good idea,





CARDIFF - 16/11/81

TC.



CARDIFF 16/11/81

TC

All pix taken on 'La Folie' tour

NORWICH 14/11/81

TC





because I tell you something, no one else is doing what you do. I've never seen... or heard...

SPRAT: You've noticed!

HUGH: ...any other group of people, a musical group, doing what you do, and I think there's therefore...

SPRAT: There was Furious Pig, but they've disbanded now.

HUGH: A few pounds in the right places and legs can be broken, you know what I mean, nudge nudge, wink wink? Yes, cos when I described you and your type of music to a couple of people they said 'Oh, have you heard Furious Pig?', and I said 'No', and they said 'That's what they do'.

SPRAT: People keep saying that to us.

SPRAT: They were more furious than us.

HUGH: And what, they've split up now, have they? So the field is open. Now the pig has gone, the field is open.

SPRAT: ...One of the things that really goes on is that we do our act in cafes and homes. People that are putting us up usually get treated, whether they like it or not, to some kind of concert.

HUGH: Oh, great, like over breakfast or something?

SPRAT: Over breakfast or supper... about three in the morning usually.

HUGH: Great!

SPRAT: We went to an amazing restaurant last night.

SPRAT: Yeah, that was good.

HUGH: Well, that's the beauty of what you are doing, you can do it anywhere, at a bus stop, in a bus station, in a police station. Form your own queue.

SPRAT: Vrrrrmmm!

HUGH: You could do it on a bus. That's why I think it's so good, you're mobile, you could do your gig anywhere in any venue, places that are not normally venues could become venues because you do it there.

SPRAT: Yes.

HUGH: As you said, cafes, restaurants, it's a great idea.

SPRAT: Mind you, you don't normally get two or three thousand people in a cafe.

SPRAT: The Hollywood Bowl?

HUGH: What? The Salad Bowl.

SPRAT: Hollywood Salad Bowl.

HUGH: So what's a capella, people have said that you do a capella stuff. What does 'a capella' mean?

SPRAT: Music without instruments.

HUGH: Well that's a better description than a barber shop choir, I think that 'barber shop choir' is a bit misleading.

SPRAT: Yes... we don't, we have never described ourselves as such.

SPRAT: Other people do, like the Swindle Singers.

HUGH: So when were those first two gigs?

SPRAT: We did four in April, last April.

HUGH: And since then, what, you have been shuffling the line-up and going round doing gigs in the West Country?

SPRAT: A few recordings as well. We've acquired a lot of recording experience during the course of all this, in fact we won some recording time in a competition.

HUGH: Oh, right. That was where I first saw you, the Rock... What's... Out West Rock-It contest held in Bristol, at the Granary, at which you came an amazing second and carried off a prize of, what, a day's studio time?

SPRAT: Two days.

HUGH: Two days studio time.

SPRAT: The point was that we wanted the second prize. We didn't want the first prize.

HUGH: So it all worked out fine?

SPRAT: We did well.

HUGH Yeah... well, there was one guy, two of us as judges were adjudicators, unbiased adjudicators, were pushing for the number



one spot for you because you were the most different thing on the bill, but there was one of the adjudicators who had a vested interest in one of the bands, I found out afterwards that he managed them.

TELEPHONE RINGS...

SPRAT: Now, while Hugh is on the telephone, and his attention is distracted, we can really say what we want to say...

SPRAT: The thing is...

HUGH: (on phone); OK, OK, 'bye, all right. (puts down phone) - So where were we?

SPRAT: We're back on the air?

HUGH: So we finally got you to number two which was good, and you won studio time which was what you wanted.

SPRAT: That's what made the single. We got a single out of it, but having done this tour we're now so good, we've improved so much, that the single sounds like something from our basement days.

HUGH: Yeah... so now you've been touring with the Stranglers, right, and playing to 2000, 3000 people, what's the main thing that you've learnt from this? Do you think they're too big for what you do, or...?

SPRAT: No no no! Get friendly with the sound crew. (Laughter).

HUGH: That's what you've learnt is it? But I mean performance-wise?

SPRAT: Keep your hat well over your face.

HUGH: For the spit, the gob.

SPRAT: I think we're rehearsed enough to do the show, I think what we did in preparation was good. The thing is, we got thrown by the first few gigs; there was kind of an aggressive reaction to what we were doing. Particularly Birmingham, you know?

HUGH: Well, yeah - when you come on people take it as a wind-up. They're expecting to see the Stranglers and you come on, and first of all they're annoyed.

SPRAT: It's been better since we've been announced, I mean the last few gigs we've been announced.

HUGH: Yeah, right, by Stuart over the PA,

yeah that's good.

SPRAT: (Scottish accent) You will now give a welcome to...

SPRAT: You will give!!!

SPRAT: Whatever it is... whatsitsname 20th whatsit... We're competing with Orchestral Manoeuvres in the Dark for the longest name in the business. I think we're winning.

HUGH: Yeah... The funniest gig I saw you at was Glasgow Apollo. There were 3000 people all chanting at the stage, and there's you five geezers in grey depression suits and hats, Meninblack hats, chanting out at the audience, and both, the five guys and the 3000 people, are chanting different things at different timings and they're both totally ignoring the other, so you had this bizarre surrealist situation, these two events going on simultaneously in the same place, whereas they shouldn't have been. I thought that was fantastic.

SPRAT: I think we try to get them to coincide as much as we can.

SPRAT: The incongruity factor.

SPRAT: We want it to... I mean chanting is fine, it's great.

SPRAT: A couple of gigs we've got them chanting in the places where we wanted them to chant.

HUGH: That's great, excellent.

SPRAT: No-one will admit to it, but they really love it.

SPRAT: Since it's been more sort-of docile, the audience, in a way we've been at a loss - I felt gaps of actually registering what was going on and where I was, which was not what happened in the first few gigs.

HUGH: So you prefer those early ones?

SPRAT: ...and there wasn't so much of a sort of, a gap between us and them, not doing anything, just clapping at the end.

SPRAT: Audience participation. (sings) "I can tell by the way that you..." "Fuck off!!!"

HUGH: Yeah!

SPRAT: Yeah, well it's good when they do that.



SPRAT: Well, if you can get them to chant 'Fuck off' to the right rhythm, then that's it really... it shows they're listening.

HUGH: So this material, your material, is it all original?

SPRAT: Apart from the Stones number.

SPRAT: All that we're doing... well it's so different from the original...

HUGH: And who's writing the material, is it all a combination?

SPRAT: No, it's individuals. Individuals write and we all arrange.

SPRAT: Like 'Treatment Shop' is Ella's. Then one of them is just Boris's and one is Boris and Hastings.

HUGH: That's great, so it's a complete mixture of influences.

SPRAT: We work together on arrangements, you know, depending on how the ideas develop.

SPRAT: Usually one person comes out with an idea and by the time that idea's been worked on it's changed again.

HUGH: So there's no cover material, if people come and see you sing they're not going to expect to hear 'Silent Night'?

SPRAT: Yeah, the Stones number.

SPRAT: Well there's the odd one... (Chorus of 'Silent Night').

HUGH: What Stones number are you doing?

SPRAT: 'I just want to make love to you'. (sings) 'I just want to make...' It's just got the words left out.

HUGH: Oh, I see...

SPRAT: Recognise it?

HUGH: No I didn't, but I thought I'd heard it before somewhere.

SPRAT: Dim echoes?

HUGH: And if any big record company wants to sign you up, where do they get in touch with you, phone number?

SPRAT: 0272 20277. 1066 with one added on to every number and 2 stuck in the middle.

HUGH: Don't confuse them. Cos I think this band should be signed up as soon as possible by some huge record company and given lots of money so that they all get addicted to drugs and they totally lose their artistic validity... Do you have management at the moment, or...

SPRAT: No.

HUGH: You prefer to do it yourselves, or you just haven't got one?

SPRAT: No-one believes in us that much yet.

HUGH: Yeah, well I'm sure someone will soon. So how can you see the band developing in the future? What would you like to see yourselves doing in a year's time?

SPRAT: Making money.

HUGH: Apart from that, I mean performance-wise.

SPRAT: I would like to do a big touring gig of all the largest venues in the world, involving a load of scaffolding and planks and wheelbarrows, and coloured polystyrene balls in huge piles, with a laser light show with miner's lamps on helmets and people wandering around with barrow-loads of polystyrene balls, fluorescent, shooting them down chutes, and take about four or five hours. Then we would get an improvised chant going on in the background which would last the same sort of length of time.

SPRAT: This is not a collective quote.

HUGH: Do you want to wipe that one off? Do you want to take that again?

SPRAT: One Sprat's vision.

SPRAT: I see I'm alone in this...

SPRAT: ...and pretensions...

SPRAT: Nanny money we want, we want nannies.

ALL: Nannies!

SPRAT: We feel that the integrity of this group deserves to be wrecked at this point.

HUGH: So what's the plan after this tour?

SPRAT: We've got a couple of gigs straight after we finish.



HUGH: What, you've been offered some since this tour?

SPRAT: No, it came out of an alternative cabaret that we did.

HUGH: Aha!

SPRAT: We were doing mainly that sort of gig in Bristol the last couple of months.

SPRAT: I would like to see links between the kind of thing we're doing now and the kind of thing that we can sort of expect to do around Bristol, that is Alternative Cabaret type things, and you know, the rock business, we like to have connections between those things, I think that's really important.

HUGH: Yeah, I think that gigs are getting so boring, you know, straight rock, that's why everyone is really enjoying you guys being on the Stranglers tour, because it is something different and it's making people think that maybe there's other things that can be done.

SPRAT: It's phobias, there are all sorts of dim feelings that people seem to have, like in the crew, there's obviously something and they're not quite sure what it is.

SPRAT: I'm just looking forward to doing a longer set.

SPRAT: Oh yeah, some nights I feel really frustrated after it.

SPRAT: You're just getting into it after eight minutes.

SPRAT: Just to be able to get loose somewhere in it.

SPRAT: ...and get into sort of improvising. Improvising up there in front of the audience, and getting the audience participating in what we're doing.

SPRAT: 'Cos 'football songs' are boring now - people are capable of so much more.

HUGH: What were you saying about playing in London, the Comic Strip or something, or the Comedy Store?

SPRAT: I don't know, I'm not sure which of them is still going, but last year I used to work in Comedy Store with Brian Fester, and it's an exciting place to work.

HUGH: Aha, so you might be going back there. I think your thing would go down well at a place like that.





SPRAT: Doing shows in London is quite important.

HUGH: Definitely, yes.

SPRAT: There are so many more venues for that kind of entertainment.

HUGH: I mean really you could be booked anywhere. For some up-market party or something, with bow ties and all that, like Oxford balls.

SPRAT: I'd like to do the Wigmore Hall.

HUGH: I'm throwing things in so that if anyone reads this who's involved with these things it will get them motivated to book you.

SPRAT: They'll be that much more interested ...but also we need some competition, I'd like to hear groups of Strangled fans putting together their own material vocally - it's not really that bizarre an idea.

HUGH: You haven't got an agent, so there's no-one out trying to get you work?

SPRAT: We haven't got anybody on the hustle.

HUGH: Right, yeah, and this is the first interview you've ever given?

SPRAT: Well, we had one with LBC (London Broadcasting Company).

HUGH: Ah, but this is the first published interview with Mr Sprats. A historic occasion.

SPRAT: Sure is, you're the first.

HUGH: And it's also, believe it or not, the first interview I've ever done... So this is a really good start. (APPLAUSE)!

HUGH: I think it's a good laugh, and there is no point in interviewing someone unless you're a fan. It's much easier if you are interested in what someone's doing.

SPRAT: It's all right if you're disgusted by them.

HUGH: Yeah, one or the other.

SPRAT: Disgusted of Dorking.

SPRAT: Godalming!

HUGH: Right, well shall we knock it on the

head there then, and have a good gig tonight?

SPRAT: Well it's 19.26...

HUGH: OK. Mr Sprats have now got to go and do their gig.

SPRAT: We have got to do a show tonight!

HUGH: Where's this we are tonight? This is - er - Liverpool!

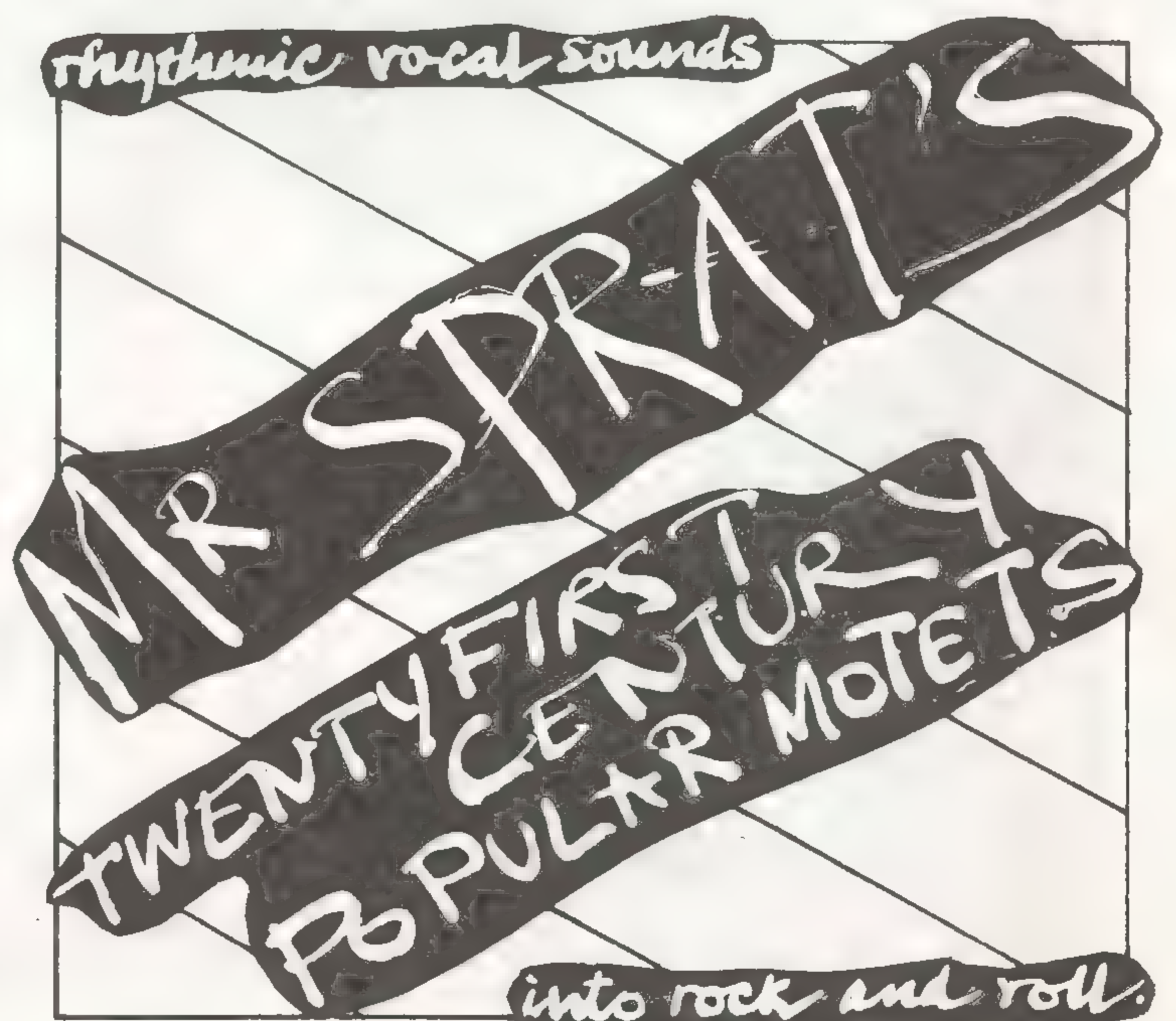
## HUGH



14/11/81

TC

## SPOKE TO:





# La Folie Tour

## SECOND COMING

The second leg of the tour takes place in Britain early in 1982.

Here are the dates:

### JANUARY

21 Sheffield - Polytechnic  
22 Aberystwyth-University  
23 Leicester-University  
25 Brighton-Top Rank  
26 Guildford-Civic Hall  
27 St Austell-Cornwall Coliseum  
28 Hemel Hempstead-Pavilion  
30 Swindon-The Oasis  
31 Poole-Arts Centre

### FEBRUARY

1 Bristol-Locarno  
3 Derby-Assembly Hall  
4 Coventry-Warwick University  
5 Ipswich-Gaumont  
6 Portsmouth-Guildhall  
7 Leeds-Tiffany's  
8 Hammersmith-Odeon

The support band on the tour is **BOYS IN DARKNESS** whose publicity handout reads, "if you think that Scotland is only famous for bagpipes, you're wrong because 1982 sees the start of a new Scottish sound..."

In September they released a track on their own label entitled **Back to France** which sold 1,000 copies. They secured a contract to record on the EDM Champagne label, and a follow-up single is planned. They have already recorded a radio session for David Kid Jensen to be broadcast in January. **BOYS IN DARKNESS** are:

Richard G.Wade, guitar and vocals  
David Gilhooly, vocals  
Colin La-Verte, drums  
Mike McAnn, bass  
Dave Milne, synthesizers

## Black TV

Hugh and Jet have been having an interesting time making a film with BBC West about the significance of the colour black. It is a documentary lasting about 15 to 20 minutes and is planned to be shown in March 1982.

# Disco-graphy

TITLE	CATALOGUE	LABEL	YEAR OF
ALBUMS	NUMBER		RELEASE
Rattus Norvegicus	UAG 30045	U.A.	1977
No More Heroes	UAG 30200	U.A.	1977
Black and White	UAK 30222	U.A.	1978
Live X-Cert	UAG 30224	U.A.	1979
The Raven	UAG 30262	U.A.	1979
The Meninblack	LBG 30313	Liberty	1981
La Folie	LBG 30342	Liberty	1981
<b>SINGLES</b>			
Grip/ London Lady	UP 36211	U.A.	1977
Peaches/Go Buddy Go	UP 36248	U.A.	1977
Something Better Change/Straighten out	UP 36277	U.A.	1977
No More Heroes/In the Shadows	UP 36300	U.A.	1977
5 Minutes/Rok it to the Moon	UP 36350	U.A.	1978
Nice 'n Sleazy/Shut Up	UP 36379	U.A.	1978
Walk on By/Old Codger/Tank	UP 36429	U.A.	1978
Duchess/Fools Rush Out	BP 308	U.A.	1979
Nuclear Device/Yellowcake UF6	BP 318	U.A.	1979
Bear Cage/Shah Shah a Go Go	BP 344	U.A.	1980
" 12" Maxi-single version	12- BP 344	U.A.	1980
Who Wants the World/The Meninblack	BPX 355	U.A.	1980
Tomorrow Was/Nubiles (cocktail version)	SIS 001	SIS	1980
Thrown Away/Top Secret	BP 383	Liberty	1981
Just Like Nothing On Earth/Maninwhite	BP 393	Liberty	1981
Let Me Introduce You to the Family/ Vietnamerica	BP 405	Liberty	1981
Golden Brown/Love 30	BP 407	Liberty	1981
<b>E.P.</b>			
Don't bring Harry/Wired/Crabs/ In the Shadows	STR 1	U.A.	1979
<b>FREE SINGLES - limited</b>			
Choosey Susie/Peasant in the Big Shitty (free with Rattus album)	FREE 3	U.A.	1977
Walk on by/Tits/Mean to Me (free with B & W album)	FREE 9	U.A.	1978
<b>JJ BURNEL - SOLO ALBUM</b>			
Euroman Cometh	UAG 30214	U.A.	1979
<b>SINGLE</b>			
Freddie Laker/Ozymandias	UP 36500	U.A.	1979
<b>HUGH CORNWELL - SOLO ALBUM</b>			
Nosferatu	UAG 30251	U.A.	1979
<b>SINGLE</b>			
White Room/Losers in a Lost Land	BP 320	U.A.	1979

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*Overseas readers should note that the above are British releases and may not necessarily be on general release outside Britain. However, imported copies are available from specialist record shops in most major Western cities.*  
\*\*\*\*\*



**REBECCA:**

The first question obviously is how and why did Taxi Girl first start?

**LAURENT:**

We met each other at school, I mean the four first members. It was Daniel the singer, Mirwais the guitar player, and Pierre who was the first drummer, and me, and we decided to try to do it. I don't know why, probably we didn't have anything else to do.

The two other members are friends of ours. They are not exactly members of the band, but they could join it eventually.

**REBECCA:**

Taxi Girl seems an unusual name for a band without a female member.

**LAURENT:**

Taxi girls were around just before the Second World War, when girls were paid to dance with ugly people in French dance halls.

It was just for a dance, nothing more. In Montmartre. I don't really know why we chose that. It sounded good, that's all.

**REBECCA:**

Jean-Jacques has just produced your first album. When did the connections with him start?

**LAURENT:**

We met the Stranglers in Paris, we were making some demos of Cherchez le Garçon at the Pathé Studio in Boulogne and the Stranglers were, I think, recording Vietnamerica and the first tracks of Meninblack. JJ wanted to get our song "Mannequin" for a compilation he wanted to make about French rock which was to be called Frogs and was supposed to be released by United Artists. I don't know why exactly, but he didn't make it. I don't know when he heard us for the first time, I never asked him, but he knew us before we met because he wanted to have our song on his compilation album.

**REBECCA:**

You mentioned that you had a drummer called Pierre in the band. In that case why did Jet do the drumming for the album?

**LAURENT:**

Because François wasn't ready. He was ready for the tour but not for the album.

**REBECCA:**

Well with the many categories of band going around nowadays, which category do you think you fall into?

**LAURENT:**

What do you mean by category?

**REBECCA:**

Well OK, people are going to put you in, say, punk rock,

**LAURENT:**

No we come from punk rock as

# Taxi Girl

**An interview with the guest band on the first leg of the 'La Folie' tour. Laurent Bielher (pictured below) speaking to Rebecca Swann and Paul Roderick at the end of November last year.**



Thirza Cole.

does anyone who plays music here...

I hope, but to say in which category we are, I wouldn't like to answer. I think if we're really in a category, we're a failure. So I hope we're not in a category.

**REBECCA:**

Some of your music seems to resemble the early Stranglers, were they one of your main influences?

**LAURENT:**

The three of us Daniel, Mirwais and myself, we've got a lot of differences about the music we listen to. Mirwais for example, listens to a lot of classical opera and I don't really like it. I'm always listening to reggae and they hate it positively. We only agree on a few points, which are about old bands, the Velvet Underground, The Doors, the Stooges, and about living bands it's only the Stranglers. The only present day band we really respect.

**REBECCA:**

Who writes the lyrics?

**LAURENT:**

Daniel does.

**REBECCA:**

Where does he get his inspiration from?

**LAURENT:**

I think he gets his inspiration from everything he is...especially from the things he reads or the films he sees, it's more I think reading influences than musical influences. We've got a song about Fu Manchu and that kind of wholly Chinese atmosphere and we've got songs about vampires, we've got songs about murders, we've got songs about Charles Manson, who is quite an important person for us.

**REBECCA:**

This is your first album which you've just done with JJ. Is it a concept album like the Meninblack or just a collection of numbers?

**LAURENT:**

No, it's more a concept album than a collection of numbers. We have a record in France which is generally considered as our first album and it's just a collection of numbers because it's a compilation of the two first 12" which makes quite an album but this is completely different. The concept is not in only one direction, it's not an album talking about this or talking about that, it's a concept album but about a way of feeling, a way of thinking.

**PAUL:**

Why do you say that some concept albums made in the 70s are ridiculous? What do you have in mind?

**LAURENT:**

Tommy is not really a ridiculous



album but it's...it comes from a good idea but there are a lot of things, a lot of pomp - you got this word in England, pomp? It's often that kind of pomp which is directly with the idea of the concept album which is ridiculous. And anyway I think it's a bit ridiculous to make a concept album in just one direction about just one thing.

PAUL:

Too early in your career for that.

LAURENT:

Yeah, of course.

PAUL:

The title of the album is interesting, John Doe 85.

LAURENT:

Well, it was an interesting title but it sounded a little bit too American for us. Now the new title is Seppuku which is the noble word for Hagakure or Suicide. It was John Doe because of the Charles Manson case.

When someone is unknown and searched by the police in the USA, they call him John Doe, as in France we call him Rix, Mr Rix. There was a witness in the Charles Manson case who was sitting in a car just in front of Sharon Tate's house, and he saw everything, and for six months or a year the police really tried to find him, and they called him John Doe 85. It was this John Doe 85, the man who saw everything, we've got a song called John Doe 85 but it's not now the title of the album.

PAUL:

You're calling the album Seppuku but will any of the songs on the album relate to the concept of Seppuku?

LAURENT:

Yes, especially one song which is called "Vivian Vog". She committed suicide one day in the Seine, and well there's nothing special about it, it's something very close to us, because our drummer died this summer and it was absolutely not a suicide but it was probably a kind of life which was maybe a kind of suicide. These things the punks said like, 'too fast to live too young to die', are the things which are quite close to us for a lot of reasons. Well we've got this song Vivian Vog which is especially about this aspect of life but this is probably the closest song to the title Seppuku.

REBECCA:

How are you finding your first British tour?

LAURENT:

Enjoyable. It's a pity because tonight it was the last gig outside London and tomorrow the last gig, and we liked it, really.



REBECCA:

How did you find the British audiences?

LAURENT:

It was exactly...In the most hopeful dreams we expected that. They listened to us, they appreciated us, and well, they are quite a difficult audience because I know how much they are fans of the Stranglers. We're very glad.

REBECCA:

Is there a difference between a French audience and a British audience?

LAURENT:

We played a lot of gigs but we never did a real French tour, and the appreciation of the audience is quite different as the time goes on the tour. We really liked the audience of the first three or four days but the more gigs we did, the more we liked the audience. Except in Scotland, where they are quite boring, I mean, absolutely no reaction from the audience.

REBECCA:

Well you're the keyboards player in the band. How did you become a keyboards player?

LAURENT:

I spent some years in the classical school of music after my school I had about four hours a week of piano lessons, and I quit it, it was a bit boring, and after that, I listened to the Doors, Ray Manzarek is a great influence on me, because it was the first time I realised that it was quite easy to sound good with keyboards in a band. I mean, not easy, but I could do that. So I tried.

PAUL:

Is there any classical keyboard music which appeals to you?

LAURENT:

Yeah, I really appreciate Chopin, but not that much to play it. I don't really like playing Chopin, it needs too much work, but I've got my favourite, of course, a concerto by Tchaikovsky, the No 1 for piano and orchestra, it's brilliant. A lot of things.... Ah yeah Bartok, he is probably one of the composers I try to find the time to listen to, but probably with Satie or things like that.

PAUL: With Bartok do you find him rhythmically interesting, because Bartok uses quite complex rhythms?

LAURENT:

Yeah, rhythmically interesting and the most important thing is that when I listen to something like Bartok I like to make some choruses, piano solos.

PAUL:

Improvisation?





### Taxi Girl-continued LAURENT:

Improvisation, on stage, I would like to do it like that, in that kind of melodic spirit, in that kind of atmosphere. I'm trying to be openminded to a lot of Arabian melodies, that kind of series of notes. We have a song called the Scarlet Woman, and at the end of it there's a synthesiser improvisation, which is quite close to an Arabian series. I like to use it on stage for some improvisation, it's quite easy and it gives a lot of atmosphere.

### REBECCA:

Do you feel the need of more complex equipment to achieve the sound you want or are you happy with what you've got?

### LAURENT:

We bought a lot of equipment five months ago, just before the album, and now we are satisfied with it but we need more, everybody always needs more. I've got a new synthesiser which is a Prophet and that's enough for me really. Anyway I don't like the idea of having too much keyboards some on the right, some on the left, because I can't really move if I've got that, I can't really dance on stage. Dave doesn't try to move on

### JJ and Taxi Girl hard at it in the studio

stage because there are two persons who are moving instead of him, but it's not the same for us. We haven't got that kind of bass player, a bass here! The only further thing I would like to say is we really enjoyed working with Jean and we appreciated the help Jet gave us, because he was on holidays in Los Angeles and Jean called him from Paris. He just said 'We need you' and Jet replied 'OK'. He asked 'Is it good?' and Jean said 'Quite good, you should listen to it'. He said, 'OK I'm coming' and really I appreciated it and we're very pleased with everything that happened during these sessions and we're very glad and very proud of the results. When we thought, before making it, of this first album we had a lot of fears like anyone would have, and a lot of hopes, but the album as it has been done by Jean-Jacques and us, is exactly what we wanted to do, Jean understood really quickly what we particularly wanted. It's perfect.

### REBECCA:

Well we look forward to hearing the end results.

### NO THANKS!!!

The band offered to play a benefit gig for Cambridge Women's Aid. The offer was refused in a letter which stated that "I thought that I had made it clear when you first mentioned the possibility that the group were not suitable from our point of view and that we did not wish to be associated with them, in view of their previous exploitation of women as expressed in lyrics. I am sorry if this misunderstanding has caused you any inconvenience."

### INPRINT

Readers have found reference to the Stranglers in two novels: Triple Platinum by Stephen Holden, and The Ninja by Eric von Luitbader.

### Men under

Hugh has sent us a press cutting which describes a new route for potholers at Wintours Leap called The Meninblack, "a fine route which climbs directly up the centre of the Zelda Wall; so called because the Men in Black came to invade from above."

# DEATH:

"I found the Way of the Samurai is death.' This sentence gave me the strength to live." (YUKIO MISHIMA - 'ON HAGAKURE')

In the book from which the above quotation is taken, Yukio Mishima discusses the change in attitudes towards death, from the 17th Century when Jocho Yamamoto wrote the book 'Hagakure', to the present day.

'Hagakure' deals with the philosophical and behavioural aspects of being a samurai, whose occupation is death. 'No matter how peaceful the age, death is the samurai's supreme motivation', and should the samurai fear or reject death, he would immediately cease to be a samurai. However, in present-day Japan, under a constitution that outlaws war, and so forbids an army, people considering death to be their occupation cannot exist, on principle. 'The premise of the democratic age is that it is best to live as long as possible.'

**"The premise of the democratic age is that it is best to live as long as possible"**

In modern society, the meaning of death is constantly being forgotten, or rather avoided. Now death is merely an individual dying in a hard Hospital bed, transformed into an item to be disposed of - quickly.

We dislike speaking of death, hoping that if we ignore it it might go away. We dislike extracting any 'beneficial elements' from death and putting them to work for us. We always look towards the 'bright landmark, the forward-facing landmark, the landmark of life', trying our best not to refer to 'the power by which death gradually eats away our lives.'

Mishima argues that this outlook indicates 'a process by which our rational humanism, while constantly performing the function of turning the eyes of modern man towards the brightness of freedom and progress, wipes the problem of death from the level of consciousness, pushing it deeper and deeper into the



# A Japanese View

subconscious, turning the death impulse by this repression to an ever more dangerous, explosive, ever more concentrated, inner-directed impulse.'

Bringing the subject of death to the level of consciousness is an important element of mental health. People fear death because they are ignorant of its meaning. The opening quote demonstrates

this, implying that with knowledge and understanding of death, Mishima was able to continue his life. But why are people ignorant? Death is not a subject that can be taught in schools; it is a subject which society must learn to accept and understand. But does this mean that we should become obsessed with death, as Mishima obviously

was? And would this make us any less susceptible to insanity? I don't think so.

The Japanese have always been conscious of death beneath the surface of their daily lives, but their concept of death is straight and clear, and in this sense, differs from the 'loathsome, fearful death' as seen by Westerners (us). As such, can we compare the thoughts of one so typically Japanese, and ancient Japanese, at that, with the thoughts of 20th Century society in Britain?  
JAN THE FAN

This lyric sheet from an album called 'The Sparrow' has been sent to us by Karen Hemmingway.

★ ★ ★ ★ ★  
★ DON'T ★

RONNIE CAN'T SEE HE LIVES IN A DREAM

WITH A SENATE LIKE HIS I DON'T NEED ENEMIES

★ VOTE ★

I DON'T KNOW WHERE MY FUTURE IS

IT MIGHT NOT COME AT ALL

RONNIE

THAT'S THE TROUBLE WHEN RONNIE'S AROUND

★ ★ ★ ★ ★

HE'LL FORCE ME INTO THE GROUND

I HAVE REFUSED TO VOTE FOR THIS OLD FILM STAR

HE WANTS TO BLOW ME SKY HIGH BUT I WON'T GO THAT FAR

I DON'T KNOW WHERE HE WILL LEAD

WAR MIGHT NOT COME TODAY

RONNIE LIKES TO BUILD OUR BOMBS

HE'LL BLOW US ALL AWAY

DON'T VOTE RONNIE WE DON'T NEED HIM AROUND

DON'T VOTE RONNIE WE DON'T NEED HIM AROUND

AH YOU'VE MET RONNIE - I CAN TELL BY YOUR LIES

IF ONCE THERE WAS TRUTH THERE NOW THERE'S MORE TO DESPISE

RONNIE IS A BEAST OF THE BIG SCREEN

HE JUST WANTS PEOPLE TO THINK HE IS THE MAN FOR THEM

AH YOU'VE MET RONNIE - I CAN TELL BY YOUR LIES

IF ONCE THERE WAS PEACE THERE - NOW THERE IS NO LIFE

DON'T VOTE RONNIE WE DON'T NEED HIM AROUND

DON'T VOTE RONNIE WE DON'T NEED HIM AROUND



# STRANGLERS ACROSS-WORDS

Reader Maria Kirk has sent us two acrosswords and two downwards the former are reproduced here for your amusement and the latter two will appear in the next issue. She writes --

Dear S.I.S.

During the Christmas holidays me and my two brothers were going through some Strangers things and listening to 'La Folie' and we thought it would be a good idea if we could make a crossword for Strangled. Then Steve, my eldest brother, had an even better idea - to make crosswords in the shape of each of the Strangers.

We found it impossible to make a normal crossword so we made two of them 'across-words' - Hugh's and Jet's - and the other two 'down words' - Dave's and J.J.'s. In the 'across-words' all answers go across, and in the 'down-words' all answers go down. They were designed by Steve Kirk and compiled by Steve, Peter and Maria Kirk. All the answers are connected to the Strangers and we tried to relate individual answers to the individual in the crossword. For example, on Hugh's crossword we tried to relate as much as possible to him, such as his L.P.

In order to make the cross-



The Prisoner - Paris 1901 by Picasso. It has been suggested that the subject resembles Hugh!

word look like the person, it was necessary to black out half-squares, so we decided that there would be a rule, where if there is a half-square or more blacked out then it would not be used as part of a word. We hope you will use them, although not all at once! and we hope you like the idea.

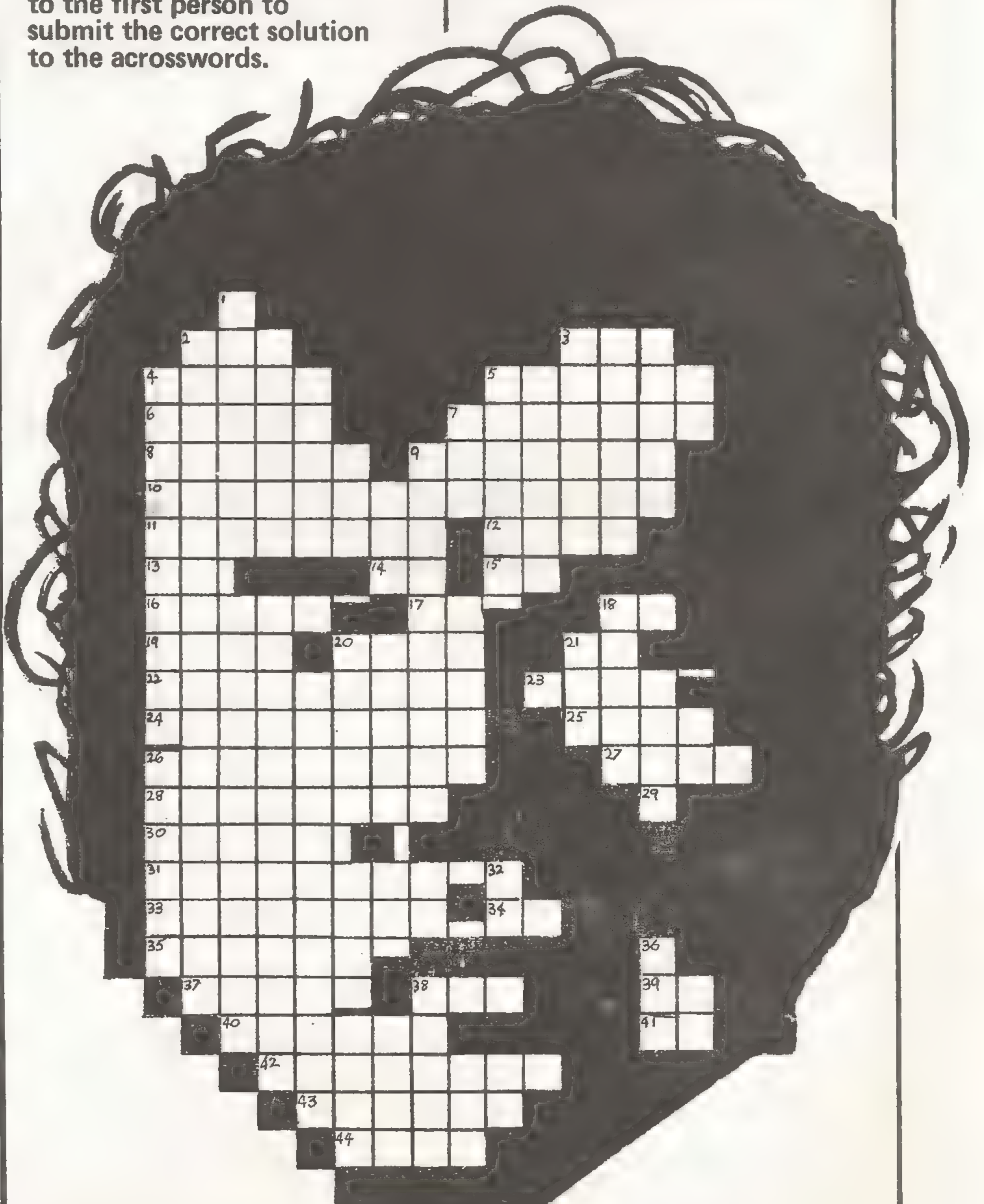
I want to say thanks for a fantastic concert in Bradford on 27th November and Peter thought the concert in Cardiff was great too- he got some really good photographs.

Keep up the good work!  
Maria Kirk.

A voucher worth £3 of merchandise will be sent to the first person to submit the correct solution to the acrosswords.

## HUGH CORNWELL'S ACROSS-WORD.

- 1, 29 and 36; Initially, where you find out all you need to know about this group (I.I.I.)
- 2 and 9, The actor who played the vampire in the film of the L.P. by the man who plays guitar (3,7)
- 3, See 6.
- 4, Band responsible for the original "White Room" (5).
- 5, Japanese Monster Movie featured on Hugh's album (6).
- 6,3,38 and 26, You better believe them; (5,3,3,9).
- 7, Fraternity and Equality are not record labels, but this is (7.)
- 8, Half the Strangers first L.P. (6).
- 9, See 2.
- 10, Out of this world, or just like....(7,2,5).
- 11, Corvus corax (3,5).
- 12 and 31, You'd never expect a





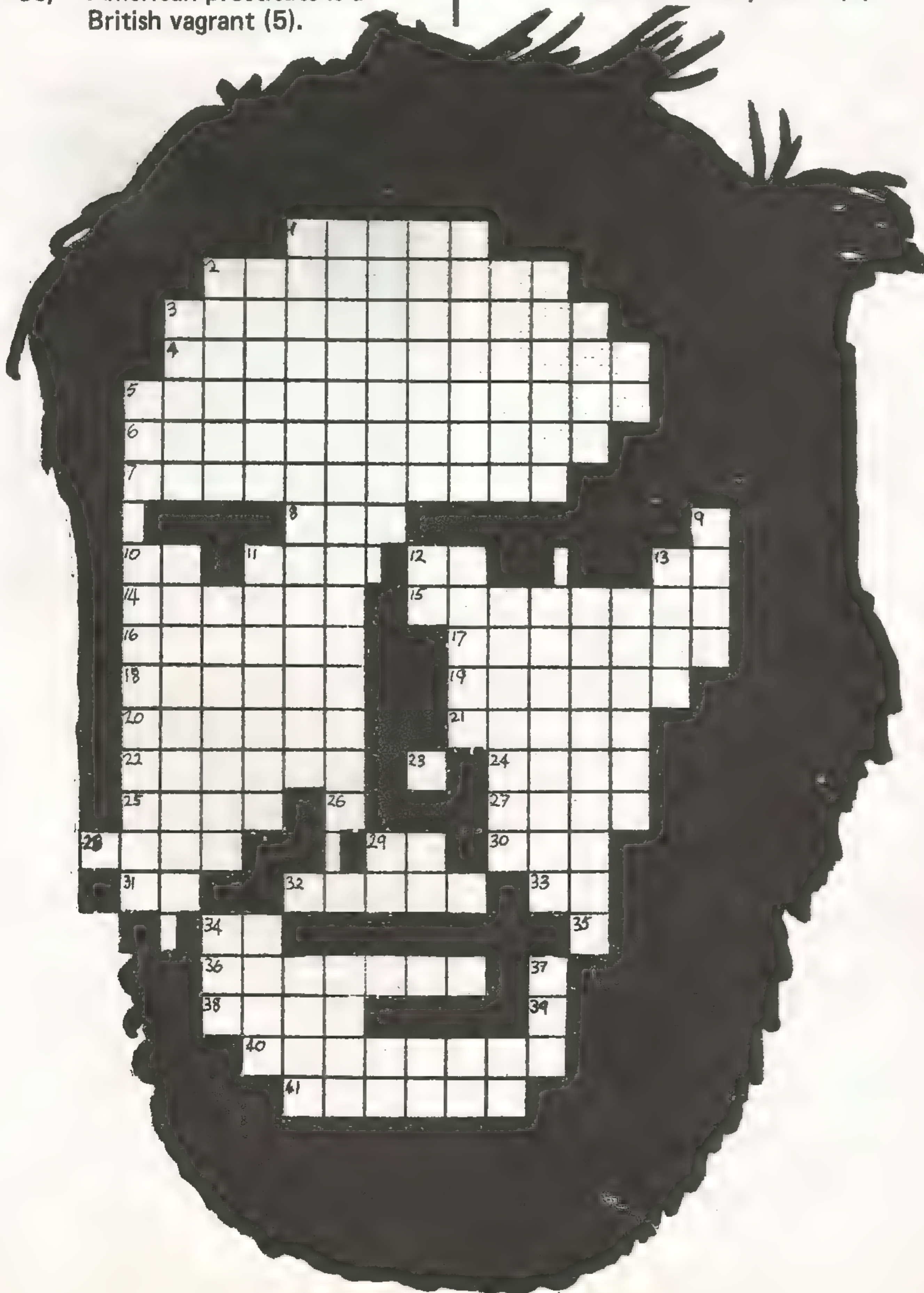
- 13, crossword of him; (4,8).  
 14, This plant follows the Stranglers name on their first two L.P's (2).  
 15, See 44.  
 16, See 44.  
 17, The logo that stopped the show (5).  
 18, See 25.  
 19 and 21, Be quiet; (4,2).  
 20, See 28.  
 21, See 19.  
 22, "I guess I shouldn't have .....her to death" (9).  
 23, The state of Los Angeles (4).  
 24, This album is not the sound track of the film (9).  
 25, 18 and 17, Would you do as Dionne Warwick suggested if you saw the Stranglers. (4,2,2);  
 26, See 6.  
 27, Scratch this if it's rhythmic (4).  
 28, and 20, The original followers of the Stranglers, mentioned in "Burning Up Time" (8,4).  
 29, See 1.  
 30, American prostitute is a British vagrant (5).

- 31, See 12.  
 32, See 42.  
 33, See 43.  
 34, See 42.  
 35, Large creepy-crawly found on Hugh's album (3,3).  
 36, See 1.  
 37, See 39.  
 38, See 6.  
 39 and 37, Crime of Passion (2,5).  
 40, Bring one on (6.)  
 41, See 42.  
 42, 32,34 and 41, Traditional Iranian da-da-dance. (4,4,1,2,2).  
 43 and 33, Hugh's percussionist - not Jet (6,8).  
 44, 14 and 15, B-side to "Mony Mony" (4,2,2).

### JET BLACK'S ACROSS-WORD

- 1, If Jet gave us a quick roll on these, there would be no drug references meant in it, of course (5).  
 2, Does he use a chicken-leg to beat out his rhythms? (9).

- 3, One of the men everyone loves to hate, except perhaps the Nazi's (5,6).  
 4, Until the Meninblack arrive, Jet will be doing this (7,3,2).  
 5, and 24, Jet's opinion of love ? (3,10,4).  
 6, At the Hope and Anchor the Stranglers would probably Hide here to get out of the limelight (2,3,7).  
 7, The new S.I.S. H.Q (3,3,5).  
 8, 12,13,11 and 28, How the Stranglers would get to the Earth's natural satellite? (3,2,2,3,4).  
 9,23 and 37, Jet tells us he's seen one, or is he telling us to go away (1.1.1.)  
 10, Initially, a 12" disc of black (usually) vinyl (1.1)  
 11, See 8.  
 12, See 8.  
 13, See 8.  
 14, See 34.  
 15, You'd never expect a cross word of him! (3,5).  
 16, Bird seen on the cover of the Christmas (E.P. (6).  
 17, See 25.  
 18, Nuclear.....(6).  
 19, Type or make of drums formerly used on Jet's second Kit (6).  
 20, Is this part of Jet's drumkit pretty symbolic, eh? (6).  
 21, Type of drum used for trapping animals? (5).  
 22, See 27.  
 23, See 9.  
 24, See 5.  
 25, 30, 32 and 17, Could Shakespeare have written a play about French prisons. (4,3,5,7).  
 26 and 39, The Stranglers former label (1.1)  
 27 and 22, Scene depicted by Leonardo Da Vinci on the "Meninblack" album (4,6).  
 28, See 8.  
 29, A white one was given away with the first 75,000 copies of "B&W" (1.1).  
 30, See 25.  
 31 and 33, Tell Bud to do as the Shah does (2,2).  
 32, See 25.  
 33, See 31,  
 34, and 14, You would expect the clouds to be the only interesting thing here (2,6).  
 35, Nice, Sleazy. But what's missing? (1).  
 36, Make of drums on Jet's first kit (7).  
 37, See 9.  
 38, London.....(4).  
 39, See 26.  
 40, Jet made a living selling this before he became a Strangler (8).  
 41, Beethoven's favorite make of drum? (6).





# THE WALTZ IN BLACK

## BALLET

Anastasia Bertram is a member of London City Ballet. She choreographed and danced the Waltz in Black with other dancers at the Hammersmith Palais and at the London Rainbow Theatre on the La Folie 1981 Tour. The performances took place on stage immediately before The Stranglers started their set. She is here interviewed by Serena Hordon shortly after the Rainbow performance on 4th December 1981.

SERENA

Your interpretation of WALTZ IN BLACK is about a fantasised version of power over relationships. What does each part represent? For instance when the two girls stand towards the front and unmask?

ANASTASIA

Well, it is difficult to say each part so I may as well say the whole idea of the story. It's basically about one girl who has power over two couples. The two girls have masks which represents that they are under her power and although the boys don't wear masks it's hopefully obvious they are also under her power. It's about her fooling them around and switching partners and in the end the girls become aware of this and manage to build up enough mental strength to fight back against her. The only way they can succeed in doing this is by removing their masks, in doing so showing her their faces to her unmasked face. She then realises that she has been defeated. Finally the defeat is when they put one of the masks on her which automatically switches over the whole situation, making her like they were and vice-versa.

SERENA

The Men in Black album is the only music you have heard by the Stranglers. How did you come across this particular album when the others were in fact unfamiliar to you?

ANASTASIA

I have never really thought about listening to any of the Strangler's music. The only way I ever heard their music was through Simon, my boy friend, who is also in the group. He has always been a fan of theirs and has got all their albums. I was just playing The Gospel According to the Men in Black when all these ideas suddenly came to me. I thought "Hey! This would be really good to do something to", so I played it through again and sort of made up a couple of ideas. Then I just thought, out of the blue, there's no harm in writing to ask about copyright etc., you never know what happens. Literally a couple of days later I got a 'phone call from Paul Roderick asking me if I would be interested in dancing to Waltz in Black to open the Stranglers concert. I said "Yes", and Paul asked me to go ahead and get it together and let him know when I was ready. Then he would get the band to come and have a look at it. That's what they did.

SERENA

What sort of music do you generally listen to?

ANASTASIA

Generally, things like Sky, Genesis, Supertramp, Elton John.

SERENA

Have you ever choreographed to these pieces of music?

ANASTASIA

Well, I have roughly done a piece of choreography to Sky, a pas de deux, which I wrote for myself and Simon, but never actually performed it anywhere.

SERENA

After briefly hearing some of The Stranglers' earlier work and the new La Folie album, do you feel there are any tracks you would like to choreograph to, perhaps using the subject of the song as a theme to dance to?

ANASTASIA

Yes, although it's a lot harder to choreograph a ballet using the words as a theme. There's a couple I wouldn't mind doing something to like The Men in Black and Don't Bring Harry. Golden Brown

I would like to do something with. The Princess of the Streets, La Folie. Other than that I haven't really listened for long enough to enough of their stuff.

SERENA

When I first heard W.I.B., I realised it was "dance music", but would have interpreted it in a totally different way. How did the choreography come to mind?

ANASTASIA

Well it's something you can't really explain, I had the music on and I was on my own. I wasn't thinking of anything else but the music and it just came, just bits and pieces of it. It didn't come all at once, but ideas and ideas of steps and rhythms, things like that. Then after that I realised I could get it together.

SERENA

Do you normally go about



choreographing in the same sort of way?

ANASTASIA

Normally I hear the music which inspires me first. I haven't as yet choreographed anything using the idea of a theme first and then looking for the music to fit afterwards. I think that is a more difficult way to go about it. But then, I haven't really done an awful lot of choreography.

SERENA

You were obviously a success at both Hammersmith Palais and the Rainbow. What sort of reaction did you expect from Strangler fans?

ANASTASIA

Well, basically the reaction that we did get. I must admit





Peter Mares

I was a bit nervous about how we would go down. I was hoping that we would go down well. On the other hand I was wondering whether we would just be completely spurned because we are a ballet company. Apart from that, it was exactly what we got, apart from the gobbing.

SERENA

If W.I.B. hadn't been performed at the Hammersmith Palais and the Rainbow would you have performed it elsewhere?

ANASTASIA

The idea originally started when I was thinking of choreographing it to put in the repertoire for London City Ballet but then Paul Roderick suggested the Strangers and I didn't really give the Ballet company another thought. WaltzinBlack is only four minutes long which makes it very awkward to put it into our repertoire so I suppose, no it wouldn't have been performed anywhere else other than with the Strangers.

SERENA

Roughly, how much time was spent choreographing and rehearsing W.I.B., the performance being about four minutes long?

ANASTASIA

It's very difficult to say in this case. After Paul Roderick had told me to get it together I did that which took a couple of weeks, no, maybe a week, in

my mind. The band came round to our studios to have a look at it. After they agreed to it, saying that they liked it and wanted to use us we had about two or three months before we were due on to perform so I just put it aside and left it. I got back to it - say a month later - and started working on it properly, adding bits and taking out bits, things like that. Really, in all, it was over quite a few months but it need not have been for I left it a couple of months completely.

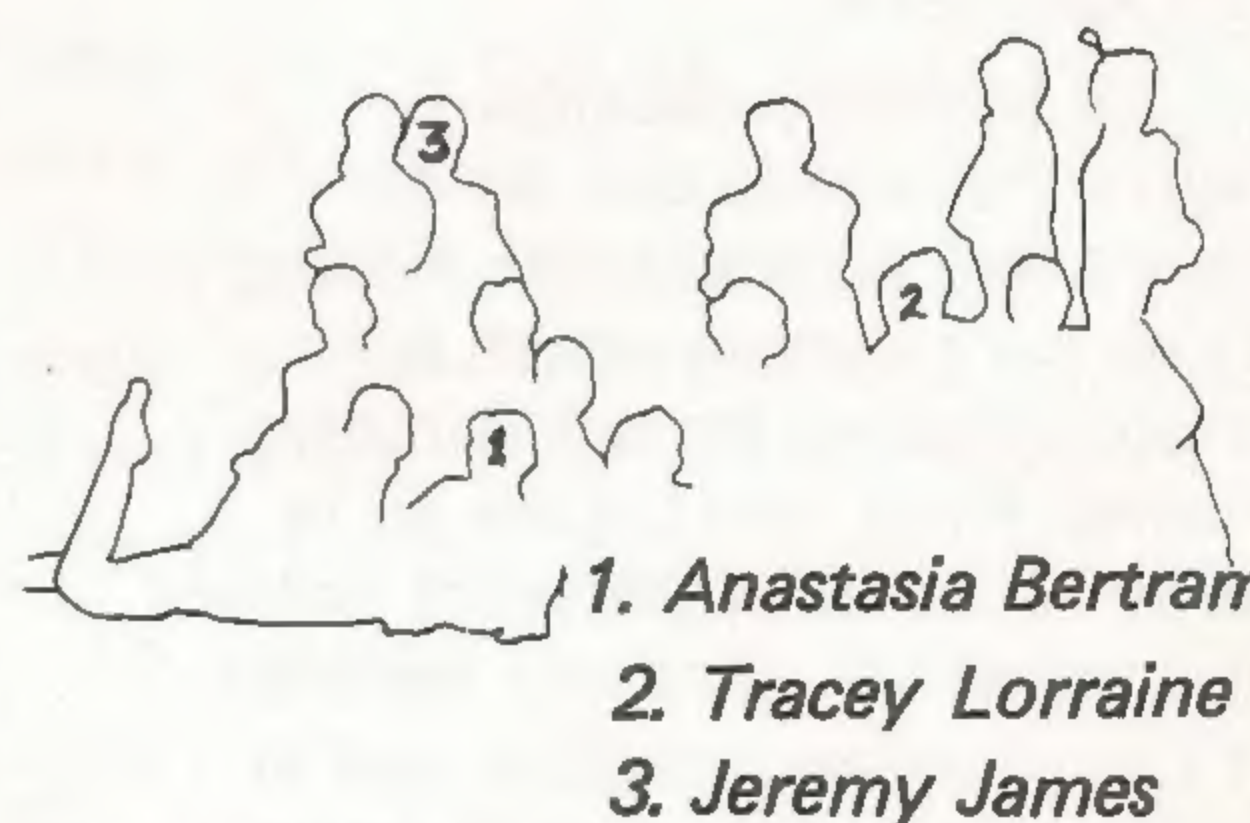
SERENA

How did you feel about the Strangers coming down to your studios?

ANASTASIA

Well, it was really strange, really strange. We were just all in there rehearsing and waiting for them to come. We really couldn't believe that the actual band were going to come down to see us. There was a knock on the door and it was Hugh that came in first. I didn't know what they looked like. Hugh asked "Are you the ballet lot?" and then he looked down at our leg warmers and goes "Oh, yeah, I can tell you are by the gear you've got on!" I just said "Are you the Strangers?" and they came in. I was a bit embarrassed actually! Then all the others turned up and most of them were wearing black I

### Killing Time



1. Anastasia Bertram
2. Tracey Lorraine
3. Jeremy James

think, if I remember rightly. They just watched us dance and it was sort of "Oh God! It's them watching us!" I couldn't believe it. It was really funny having a rock band at our ballet studio.

SERENA

Would you do it again?

ANASTASIA

Yeah, I'd love to do it again. I think we all would.

SERENA

Many people think ballet is becoming elitist, probably due to the incredibly high price of seats in the theatres. Would you like to see more dancers bringing their work to concerts and other venues, to people who normally would never have seen a ballet before or do you think ballet should stick to the theatre?

ANASTASIA

I think basically ballet is a theatrical thing and also there



is the restriction of the size of the stage. I mean you couldn't put on a full length Swan Lake at a venue with the stage size similar to the ones we danced on. There is also the size of the scenery which is difficult to include in a rock concert but, on the other hand, I do think it is good that the young people can see ballet, you know, people who would just think "Oh, ballet. How poncey, how wet!" People like that who don't have any idea of the ballet at all, they just think that way. I think it's good they have an opportunity to see it and we try and vary our audiences. As our Director said, "Yeah, thanks, Tash, that's really good. We'll be gobbed on all over Swan Lake now." I think it's really good that they see it because it really annoys me when you say you are a ballet dancer and they go "fairy feet," or something stupid like that. They don't really know any difference at all. They haven't really bothered to find out.

SERENA

What sort of dance makes up the London City Ballet company's repertoire?

ANASTASIA

It's basically classical ballet that we do but we do have a few numbers like Killing Time for example which is choreographed by our Director, Howell King, and we are all in body lyras, all in different colours and weird hair-do's and feathers. It's modern and comical and at the same time it's sort of weird. It's definitely not classical ballet. There's also things like Pie Jesu which is by Gary Trinder. That's based on the Gospel story and is sort of modern but again it would be considered ballet. It's en pointe and has definitely classical movements but it's not the true Swan Lake classic. So we do vary quite a lot but we don't in fact, do bare foot contemporary jazz.

SERENA

How did the London City Ballet company form?

ANASTASIA

It started about four years ago by Howell King who is our Director. I think they started with about six dancers. He started by just getting a small repertoire together of the few ballets he made up. He used to do a lot of comedy things and he started doing lunch hour shows at the Unicorn Theatre in Leicester Square. I think this lasted about a year, maybe not quite so long, and just used to include a few of

his ballets. Killing Time was one of them but it was a lot smaller then, and the odd pas de deux. From there he got on to 'phoning other theatres around England and managing to get a few dates. As that went on he started to build up the numbers in his company and build up the repertoire and so on. Now the company has been going for about four years and I've been with them for three years and it's amazing the difference as long as I've been there. We go back to places. It used to start off going to places for just one performance and now most of our dates are for a week at least. Now we've got dates all the year round. But it was very difficult, it was very hard work for all the dancers because from the financial side the dancers only got paid according to the guarantee from each theatre and so for the rehearsal time we didn't get paid anything at all, although it's not so bad now because we have a lot more dates and there's money coming in regularly. When I first joined the company I was only getting paid a certain amount of money when I did one performance and for two week's rehearsal I was paid nothing. It just went on like this and it was really difficult. Most of us were on the dole on and off. But now it's sorted out and, in fact, we're going to Norway the day after tomorrow.

SERENA

Is that the first tour abroad?

ANASTASIA

Yes, it is. We went to Jersey but this is the first proper tour abroad. It's for ten days, Oslo and Bergen. It should be good: freezing, but good. Really good fun.

SERENA

What ballets are you doing now?

ANASTASIA

We are doing the Swan Lake Act 11, which is the White Act, and Othello which is the Shakespearean story made into a one act ballet by Peter Darrel, and Sleeping Beauty, Act 111.

SERENA

How many members make up the London City Ballet company?

ANASTASIA

There are about twenty three of us.

SERENA

And where are the members mainly trained?

ANASTASIA

I was trained at the Legat. A lot of people were trained at the Royal, some at the Bush, various different schools and a lot of them are from other countries, quite a few South Africans and the Director is South African himself so he has contacts there, and Americans, English, Scottish, French, even got somebody from Chile. That's all I can think of.

SERENA

How did the company feel about you dancing with the Strangers?

ANASTASIA

Well, I think they felt it was different. As far as the Hammersmith was concerned it was fine but we had quite a lot of trouble with the Rainbow because we had, in fact, got a date ourselves with the company in Poole so I couldn't get permission for us all to come and do it. I did manage to get permission for three of us to be let off and covered in the company Rep which meant I had to find another boy and another girl outside the company and that didn't work quite as well. I wasn't quite as pleased with it because I didn't know how they worked etc.. Also, I couldn't be too fussy but I managed to find a boy from San Francisco Ballet and a girl who works at the Pineapple Dance Studios.

SERENA

Who were the other dancers?

ANASTASIA

Simon Laing, Tracey Heaven (or Tracey Lorraine as she is known on stage now), Nicky Lawson, Jeremy James and myself, Anastasia Bertram. Most people call me Tasha but everyone in the company calls me Winnit so you can take your pick.

I would just like to say before I finish that I hope that any of the people who came to see us at the concert and liked it would, in fact, come and see London City Ballet if they saw us advertised anywhere because I am sure you will enjoy it.

I would also like to thank Hugh, JJ, Dave and Jet for making it possible for us to do this. I would never have dreamed of doing it ever and we have really enjoyed it and hope we will work together again. Thank you.



# SMALLZ SMALLZ SMALLZ READERZ ADDZ

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PERSONAL RECORD COLLECTION FOR SALE: Many rare items, Deletions, Coloured vinyls, Pic covers and Mis-presses etc. etc. Punk, New Wave and Heavy Metal. Send largish S.A.E. for the ultimate list to: Howard Smith, 20 Shubert Close, Handsworth, Sheffield, S13 9QN.  
\*\*\*\*\*

WANTED: TITS/Walk On By/Mean to Me, white vinyl EP from B&W album. If anyone can help out, contact Andy: 114 Leatherhead Rd, Chessington, Surrey, KT9 2HY. Telephone 01 - 397 3083 after 6pm, preferably at weekends.  
\*\*\*\*\*

FOR SALE: Celia & Mutations - Believe (pic) £10 - Mony (pic) £10 - Mony (not pic) £3. Stranglers (all original mint pics) - Grip £6 - Change £6 - Pink EP £5 - White EP £5 - Choosey £8.50 - Live at Hope & Anchor (2 albums) £10. S.A.E. or phone to confirm: K. Snape, 40 Priory Road, Stone, Staffs, ST15 8NT. Telephone (0785) 816204  
\*\*\*\*\*

WANTED: Grip and/or Peaches in original pic bags. Fair price paid. Steven Honey, 11 Poltair Crescent, St. Austell, Cornwall, PL2 5ALX.  
\*\*\*\*\*

FOR SALE: Vapours, Turning Jap with mispress B-side; plays Shah Shah A Go Go. Also live tape.  
WANTED: Radio play Peaches, original Grip, Demos. Offers; Steve Nattrass, 21 Studley Close, Romanby, Northallerton North Yorks, DL7 8H2.  
\*\*\*\*\*

FANZINE FOR SALE: 'Advanced Production' - bits and pieces on; Blondie (Debbie Harry), The Jam, Siouxsie (+ Banshees), Clash, Tenpole Tudor, Stranglers, Rough Trade record shop, plus Slits live (wow), Gary Glitter and many goodies in the Rock 'n Roll world. Send only £1 (includes P&P) to:- John, 19 Biddesden House Cadogan Street, Chelsea, London SW3.  
\*\*\*\*\*

WANTED: Pic sleeves for Peaches, Grip, 5 Minutes. Also Strangled Vol 1, Nos 2,3,5,6.  
\*\*\*\*\*

FOR SALE: Clash - Tommy Gun (pic sleeve only). Damned - Love Song (red). Dickies - Bananna Splits (yellow), Nights in White Satin (white). Dr. Feelgood - Milk & Alcohol. G. Thorogood - It wasn't Me. Lynrd Skynyrd - Free Bird. Members - Sound of the Suburbs (transparent). UK Subs - Tomorrow's Girls (demo, blue). Cuttings; Adam+Ants, Police, + over 100 HM & H. Rock. For details send S.A.E. to 'Spot', 8 St. Mildred's Avenue, Luton, Beds, LU3 1QR.  
\*\*\*\*\*

FOR SALE: PIL, Metal Box and Paris in the Spring. Both mint, £10 for both or will do part exchange for Peaches radioplay, Celia picture sleeves, Strangled Vol 1 Nos 1-5, or will buy separately Phone Mark (0254) 888034  
\*\*\*\*\*

FANZINE: 'These Days'. Local/General interest. Only 20p + S.A.E. from; K. Campbell, 12 Dunlea Vale, Deryannon, Co. Tyrone, N. Ireland, BTM1 4BA.  
\*\*\*\*\*

WANTED: Black tie with Stranglers logo on it, will pay £2.00. Malc, 21 Linton Heath, Linton, Nr. Burton Upon Trent, Staffs.  
\*\*\*\*\*

STRANGLERS freaks in Suffolk - Richard Stone would like to hear from you. Write to him at; 7 Park Avenue, Fornham St Martin, Bury St Edmunds, Suffolk, IP28 6TW.  
\*\*\*\*\*

HULLO to Caroline from Carlisle who I met in Glasgow. Hope you found the station! See you next tour, or better still write to me; Patrick Kenny, 2 Mamore Crescent, Fort William, Inverness-Shire, Scotland.  
\*\*\*\*\*

FOR SALE OR SWAP: Choosy (orange sleeve), Grip (original sleeve) Original Mony Mony, You'd Better Believe (promo), Xmas EP - two trax demo, Who Wants the World demo, Something better Change - Jap, Nuclear Device, Bear Cage, Xmas EP, Original Pink EP, Pink EP - second press, Peaches (no pic), Roundhouse LP. All mint, in pic sleeves - offers to; Rob, 3 Lord Street, Great Harwood, Near Blackburn, Lancashire, BB6 7DX. Telephone Gt. Harwood 885113. Sex Pistols records wanted.  
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STUBSINBLACK: You have succeeded yet again!! --Monsieur en noir. (Don't ask us what it means, we only type 'em out. SIS)  
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WANTED: Desperately, Stranglers EP in pink vinyl, Walk On By in white vinyl. Also Pic covers for Something Better Change, Heroes and 5 Minutes. Will pay £6 for pink EP, £5 for Walk On By and £1 each for covers in mint condition. Please write to Geoff, 15 Brabant Road, Cheadle Hulme, Cheshire.  
\*\*\*\*\*

FOR SALE: Walk On By (pic) £1.50, Heroes (pic) £1.50, Choosy (red bag, original) £8, Jap X-Certs + freebie £10, 3D Raven £10, white freebie £5, Pink EP (pic) £6, Mony (pic) £9, Believe (pic) £9, Mony - original label but not pic £2.20, Grip pic, Straighten pic. All pics originals. S.A.E. K. Snape, 40 Priory Rd Stone, Staffs, ST15 8NT. Tel (0785) 816204  
\*\*\*\*\*

WANTED: Desperately; Strangled Vol.1 Nos 1,2,3,4 & 5. Also, am I the only Stranglers fan living in Oldham? Any others (must be mad on the band) please prove me wrong by contacting me for meetings and swaps, there must be more than one Stranglers fan in Oldham. Frank Roper, 40 Lawn Closes, Alt Estate, Oldham, OL8 2HB. Or phone (061) 633 8932.  
\*\*\*\*\*

FOR SALE: Devo 'Men' album (grey vinyl), Damned 'Love Song' (red), Motorhead 'Ace of Spades' (gold). Offers, or will swap for Stranglers rarities. D.Reid, 277 Torogay Street, Glasgow, G22 7LS.  
\*\*\*\*\*

FEMALL VOCALIST: Wanted, aged 15-17 for newly formed Huddesdon band. Into Penetration, Siouxsie, Stranglers etc. Interested? Phone Phil on Huddesdon 69049 (after 5pm).  
\*\*\*\*\*

WANTED: JJ's 'Girl from the Snow Country'. Will pay good price. Phone Gary (061) 338 6051  
\*\*\*\*\*

FOR SALE: (or to swap); 'Girl from the Snow Country' (a few were released in Holland, SIS) B/W Ode to Joy & Do the European, live recordings. Wanted: Live Stranglers recordings, cuttings, rare singles. Write to; Erik Greenland, Lichtenberg Laan 32, 3454 CW De Meern, HOLLAND.  
\*\*\*\*\*

WANTED: Desperately, JJ Burnel's Euroman Cometh, any Japanese imports, White Room/Losers in a Lost Land, any tour programmes. All records in pic covers (please), your price paid (within reason). Also, any women in black who are very much into the Stranglers and care to get in touch, write to: Graham Robertson, 12 Humble Holdings, Wilkieston, Nr. Kirk Newton, West Lothian, Scotland, EH27 8DS.  
\*\*\*\*\*

FOR SALE / SWAP: Many rarities inc. Peaches radioplay, German & Japanese imports, USA EPs, Mutations single, signed photo etc. Swaps (tapes etc.) preferable. S.A.E. to Mitch, Mill Cottage, Anlaby Park Road South, Hull.  
\*\*\*\*\*

WANTED: Peaches pic cover only, No More Heroes pic cover only, Peaches radioplay in pic, also Freddie Laker, Girl from the Snow Country & Celia singles in pics, Black & White free single, good quality tapes, any rare promos / demos. Good price paid. Offers; Andy Crowson, North End Cresc., Tetney, Grimsby, S. Humbs, DN36 5LZ.  
\*\*\*\*\*

WANTED: Imports and unusual compilations, any rare recordings would be appreciated. Also if you have anything else to do with the Stranglers, contact me; good prices paid for items in good condition. Telephone Bristol (0272) 629435 from 6 - 9 am.  
\*\*\*\*\*

PORTRAITS: Watercolours of various different artists 12"x 6", £2 Also for sale, live tapes. Write with S.A.E. to M.A. Hales, 50 Maidcroft Road, Cowley, Oxford.  
\*\*\*\*\*

WANTED: Live tapes, good quality. Phone Andy on 03745 57928 or write to 43 Kings Park, Benfleet, Essex SS7 3AY.  
\*\*\*\*\*

FOR SALE (OR SWAP): Bear Cage 12", Bollocks pic disc, Members - Suburbs (clear), Motorhead/Girlschool 10". Swap for Grip/Peaches (original sleeves), Peaches radioplay, Jap 12" (Harry in French) or sell. Offers to; Damien, 124 Dovedale Avenue, Long Eaton, Nottingham, NG10 3HU.  
\*\*\*\*\*

MUSICIAN: Alex Neilson has formed a synth band (not Futurist!) called 'Lost In Heaven' and is currently on the lookout for a synth or sax player.  
\*\*\*\*\*

WANTED: Stranglers cardboard record shop promos, Peaches - bikini version, live tapes, photos, press cuttings, anything under the sun etc. Also wanted live tapes of Scottish bands; The Freeze, Those French Girls, H2O, Final Program, Exposure, The Fakes, Vertical Smiles and the Capitol Models. Also Toyah and Ultravox. Write to; Alex Neilson, 89 Dip Road, Stirling, Scotland  
\*\*\*\*\*

All 'ADDZ' are placed FREE but we can't check them all out, so you reply at your own risk!



